

THE ATHENÆUM

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SATURDAY, FEBRUARY 5, 1887.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

GOVERNMENT GRANT of 4,000*l.* for the PROMOTION of SCIENTIFIC RESEARCH. Applications to be considered at the next meeting of the Government Grant Committee must be forwarded to the Secretaries, Royal Society, Burlington House, London, W., marked "Government Grant," before March 31st, and must be written upon printed forms, which may be obtained from the Assistant Secretary.

VICTORIA INSTITUTE.—Meeting, MONDAY, February 7, Paper by Right Hon. LORD GRIMTHORPE. Meeting, February 21, Professor T. MCK. HUGHES, F.R.S. House of the Institute, 7, Adelphi-terrace, Charing Cross. * Professor Maspero's Paper and Map of Discoveries will be added to the next number of the Quarterly Journal.

ARISTOTELIAN SOCIETY, 22, Albemarle-street, W.—A MEETING will be held on MONDAY, February 8th, at 8 P.M., when Miss M. S. HANDLEY will read a Paper on "The Monodology of Leibnitz."

NATIONAL UNION CLUB, 23, Albemarle-street, W.C. All who desire to PRESERVE INTACT the INTEGRITY and the UNITY of the BRITISH EMPIRE, and to take energetic action to that end, are invited to send for a Prospectus, showing the ends and aims of this Club, and the form of membership. VISCOUNT POLLINGTON, Hon. Sec.

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to feel an undercurrent of sympathy for the unwise man who had, perhaps through little fault of his own, fallen among masterful circumstances which it was impossible for him, with his radically untruthful nature and narrow views, to mould to any safe issue. It is unwise to blame a monarch who had lived in the atmosphere that had from birth surrounded Charles for holding notions as to the divine right of kings which are not accepted anywhere at present, except it may be by the knot of French ladies and gentlemen who still reverence the white flag; but his more honest friends and advisers, even those who shared his opinions, would have told him, could they have had a respectful hearing, that the very "divine right" which he claimed contained within it a theory of duty to the subject which Charles never realized. It is cruel to blame him for not understanding that toleration in matters of religion was a duty when we know certainly that the idea was scouted as unpractical dreaming by almost every one in Europe whose voice seemed to have a claim to be heard.

In our own time the belief in the excellences of representative institutions has become so fixed that it may not unfitly be compared with the extreme views of certain of the Royalists which pointed in the other direction. It has passed through the region of argument, and has been accepted by most persons as a fact which is beyond the reach of question. We do not presume to discuss how far or with what limitations this belief may be true, but it must be clear to every honest man who seeks truth, not the confirmation of a preconceived theory, that Charles could not, from the very nature of the case, entertain that reverence for parliamentary institutions which all of us profess now. There is every reason to believe that Charles was by no means ignorant of history, and, that being the case, he could not deduce from the conduct of the Parliaments of his predecessors any very high opinion of their merits. A body which had permitted itself to become the willing tool of the horrible Tudor tyranny was not likely to appeal to the imagination or the reason as the same body does now after an experience of its free action for two hundred years. Apart from his radical untruthfulness, which may have been constitutional, the damning fault of the king was that he could not see, as other rulers have seen, that submission to the inevitable may often give a new lease of power.

Mr. Gardiner's estimate of the characters of the contending forces is accurate and picturesque. We believe, however, that he has fallen into error when he tells his readers that, "on the whole, the nobility and gentry took the side of the king, whilst the townsmen and yeomanry took the side of the Parliament." This is true if the members of the House of Peers alone be counted, but it cannot be accepted as an accurate picture of facts as regards the gentry. At present, however, the real state of the case can be but a matter of surmise. No one has a knowledge of the time sufficiently exhaustive to arrange the gentlemen of England each one in his separate fold. The Royalist composition papers furnish a nearly complete list of the landed men who served the king, but where shall we find a corresponding catalogue of those who took the side of

the Parliament? The Royalists, although they adhered to the king from very different motives, were practically one body, and were dealt with as such. Some few of the nobler of them may, perhaps, without doing violence to words, be classed as forming a small conservative party around the king; but the name of revolutionist may be as fitly applied to most of the Royalist leaders and political advisers as it can be to the men who formed the Westminster Parliament. On the other hand, it is difficult to class men like Essex and Cromwell together; and it would be almost insulting if we thought of men like the Protector, and of fanatics of the stamp of Lilburne and Wildman, as having political ideas in common. At the beginning of the troubles, it is probable, almost every one who thought at all believed that the struggle would be of very short duration. Richard Baxter, in an often quoted passage, says, "So wise in matters of war was I and all the country besides that we commonly supposed that a very few days or weeks by one other battle would end the wars." Spencer Compton, Earl of Northampton, one of the best and bravest of the Cavaliers, wrote from York on the 14th of June, 1642, a cheerful letter to his wife, from the whole tenor of which it is evident that he had no prevision of all the horrors that were impending. His last words are, "Kis my wenches and take care your cock horses be not appointed for the melicia." This letter, though it contains no political intelligence, and nothing that the authorities at Westminster could reasonably hold to be offensive, evidently fell into the hands of some servant of the Parliament. Trivial as it was, it was detained, and at present exists among the State Papers.

There are two instances in which Mr. Gardiner shows his scrupulous fairness. It is not easy to do justice to the good qualities of the Earl of Essex, the blunderingly faithful, but extremely stupid commander to whom the Parliament in the beginning of the war entrusted its fortunes. Incompetent persons commonly draw down invective both from friends and foes. Mr. Gardiner treats him kindly, and even seems to see something admirable in this dull but loyal person. It has been the custom of those who gather their ideas of history from the libellous sources which are too common to say all manner of evil things concerning Charles's queen, not one of which has the slightest foundation in fact; yet so assiduously has the work been done that many of those not prone to think evil have been brought to believe that this high-souled daughter of France was an unfaithful wife. Mr. Gardiner does not condescend to deny this in so many words, but in a sentence of remarkable power shows what is his own opinion. This is how he describes the meeting of the royal pair:—

"On the 13th [of July, 1643] the royal pair, severed for fifteen anxious months, met on the historic ground of Edgehill. Her first request to Charles was that he would raise Jermyn to the peerage. Till she had his promise for that, she told him, no doubt with an arch smile on her merry lips, she would not speak to him alone. Jermyn had served her well. During the hazards of her enterprise he had acted as her man of business, seeing to the purchase of arms and conducting negotiations for advances of

money. For the world and its calumnies the sprightly queen cared nothing at all." This is far better than a laboured defence.

In the present volume we have not, perhaps, so much as could be wished concerning Oliver Cromwell. To us, viewing the whole of the Civil War in perspective, it is apt to seem that he was from the first the commanding figure which he came to be as the years rolled on. To the careful student it is evident that such was not the case. What is said is expressed with much care and self-command. The enthusiasm, "sometimes kindling into fanaticism, which drew him to all enthusiasts," is a most excellent bit of characterization. The strong, acute mind which could treat with leniency fanatics like Lieut.-General Harrison and the men of the Fifth Monarchy must have had some sympathy with the standpoint of even the most unpractical of dreamers. If the Roman Catholic authorities are to be trusted, even towards them the cruel penal laws were not more severely enforced when Oliver became all-powerful in the state than had been the custom during the previous time. If this really be so, though we cannot believe that Oliver had any sympathy with what he must have held to be idolatry, we may well conceive that the duty of toleration was dawning in his mind, even if he lived at too early a date to be able to think coherently on the subject.

There is nothing in which the modern school of historians show to more advantage as compared with their "romance" rivals than the care which they take that their own endeavours after accuracy should not be over-estimated as far as the results are concerned. "I am only afraid," Mr. Gardiner says in his preface,

"that I have often given to my narrative the appearance of greater accuracy than is attainable, and I must, therefore, ask my readers to supply a chorus of doubt, and to keep in mind that they read, not an account of that which certainly happened, but of that which appears to me to have happened, after such inquiry as I have been able to make."

The Autobiography of Sergeant William Lawrence, a Hero of the Peninsular and Waterloo Campaigns. Edited by G. N. Bankes. (Sampson Low & Co.)

SERGEANT LAWRENCE died in 1867, bequeathing a manuscript account of his life to the family of which Mr. G. N. Bankes is a member, but various causes have delayed the publication until now. The editor has done well, inasmuch as he has done little, leaving the old soldier to speak for himself. It is stated in the preface that Sergeant Lawrence never learned to write, and dictated his recollections after leaving the army to a fellow servant. His memory, a sceptic will be inclined to say, must have been singularly strong and clear, for his recollections are set down in perfect sequence. We possess a large literature of the Peninsula and Waterloo, and the few books that are purely personal are particularly attractive, as giving colour to the more ambitious productions, and allowing us to catch a glimpse of the inside of the robes of glory which descended on to the shoulders of Wellington and his troops. If this book be genuine, it is a decided addition to the literature of the struggle.

It is quite a mistake to speak of Sergeant Lawrence as a hero. He did his duty and stood steadily to be shot at; but he was neither braver nor more devoted to duty than thousands of his comrades. Indeed, he was, by his own confession, sometimes guilty of acts which can only be excused on the ground of his youth, bringing up, and the circumstances which surrounded him. The son of a small farmer who had sunk to the position of a labourer, Lawrence was at the age of fourteen, through the kindness of a friend, apprenticed to a builder. After enduring ill treatment for some months the lad ran away, taking with him a seven-shilling piece belonging to his master and a store of bread and bacon. He was captured and sent back. He managed, however, to escape again, and after some adventures and difficulties enlisted in the 40th Regiment, being then only fifteen. A few months later he took part in the expedition sent under Sir Samuel Auchmuty against the Spanish possessions in South America. After its return from South America his regiment sailed with Sir Arthur Wellesley's expedition to Portugal, and was engaged at Rorica and Vimiera. Towards the close of the year, the regiment being at Seville, Lawrence, for absenting himself for twenty-four hours from his guard, was sentenced to receive 400 lashes. After spending three weeks in hospital Lawrence accompanied his regiment to Talavera, where it particularly distinguished itself. Part of the following winter and spring was passed in cantonments in Olivença, he being billeted with a comrade on a labourer and his wife, who before going forth to their day's work used to prepare their supper and set it on the embers to cook. As it was Lent, meat was, of course, excluded from the stew, which the soldiers were requested to occasionally stir:—

"One day after I had been there some little time, I was left as cook, and feeling in rather a mischievous mood, I cut some of my meat up very small—not much indeed, as may be supposed, out of the pound, which was all that we then received—and put it into the jar; and by night-time it was so boiled and stirred that even I, who knew it was there, could scarcely recognize it. On their return they were very hungry and soon partook of their *caldo*, as they called it, pronouncing it to be very good, and praising me as the best cook they had had for some time, little suspecting what that same best cook had put into it. I was foolish enough, though indeed I did not expect what a bother I should throw up, to ask them then what they thought was in their *caldo*, and when I told them there was meat in it, they exclaimed they had eaten the Devil, or words to that effect in their language, which we were beginning to understand pretty well by that time after being so long in the country. When they had been and got rid of all they had eaten for supper, they reported me to their priest for making them eat meat in Lent contrary to the laws of their religion; and on the priest coming to the house he condemned me for ever, and prayed to them, telling them not to take any notice, as it was done against their will and by an ignorant Protestant."

At Badajos Lawrence saw sharp fighting. On one occasion the French made a vigorous sortie:—

"I killed a French sergeant myself with my bayonet in this action. I was at the time in the trenches when he came on the top and made a dart at me with his bayonet, having, like myself, exhausted his fire; and while in the act of thrusting he overbalanced himself and fell. I

very soon pinioned him to the ground with my bayonet, and the poor fellow soon expired. I was sorry afterwards that I had not tried to take him prisoner instead of killing him, but at the time we were all busily engaged in the thickest of the fight, and there was not much time to think about things. And besides that, he was a powerful-looking man, being tall and stout, with a beard and moustache completely covering his face, as fine a soldier as I have seen in the French army, and if I had allowed him to gain his feet, I might have suffered for it; so perhaps in such times my plan was the best—kill or be killed."

When the assault was ordered Lawrence volunteered for the forlorn hope. The stormers were received with a shower of shot, canister, and grape:—

"I myself received two small slug shots in my left knee, and a musket shot in my side, which must have been mortal had it not been for my canteen: for the ball penetrated that and passed out, making two holes in it, and then entered my side slightly. Still I stuck to my ladder, and got into the entrenchment. Numbers had by this time fallen: but the cry from our commanders being, 'Come on, my lads!' we hastened to the breach; but there, to our great surprise and discouragement, we found a *chevaux de frise* had been fixed and a deep entrenchment made, from behind which the garrison opened a deadly fire on us. Vain attempts were made to remove this fearful obstacle, during which my left hand was dreadfully cut by one of the blades of the *chevaux de frise*, but finding no success in that quarter, we were forced to retire for a time. We remained, however, in the breach until we were quite weary with our efforts to pass it. My wounds were still bleeding, and I began to feel very weak; my comrades persuaded me to go to the rear; but this proved a task of great difficulty, for on arriving at the ladders, I found them filled with the dead and wounded, hanging some by their feet just as they had fallen and got fixed in the rounds. I hove down three lots of them, hearing the implorings of the wounded all the time; but on coming to the fourth, I found it completely smothered with dead bodies, so I had to draw myself up over them as best I could. When I arrived at the top I almost wished myself back again, for there of the two I think was the worse sight, nothing but the dead and wounded lying around, and the cries of the latter, mingled with the incessant firing from the enemy, being quite deafening. I was so weak myself that I could scarcely walk, so I crawled on my hands and knees till I got out of reach of the enemy's musketry. After proceeding for some way I fell in with Lord Wellington and his staff, who seeing me wounded, asked me what regiment I belonged to. I told him the Fortieth, and that I had been one of the forlorn hope. He inquired as to the extent of my wounds, and if any of our troops had got into the town, and I said 'No,' and I did not think they ever would, as there was a *chevaux de frise*, a deep entrenchment, and in the rear of them a constant and murderous fire being kept up by the enemy. One of his staff then bound up my leg with a silk handkerchief, and told me to go behind a hill which he pointed out, where I would find a doctor to dress my wounds; so I proceeded on, and found that it was the doctor of my own regiment."

A few months later Lawrence was promoted to the rank of corporal. In 1813 he fought at Vittoria, where some loss was caused to his division owing to the officers mistaking some French for Spanish troops. The uniforms of the Spaniards and French being very much alike, the former had been ordered to wear a white band on the arm. A body of Frenchmen who in their retreat were cut off, having heard of this order, put white bands on their arms, and the British officers,

deceived by the ruse, ordered their men to cease firing:—

"As soon as the French in passing observed this, they sunk into the valley and piled arms as if they were allies; and directly an opportunity afforded itself, they again took up their muskets and fired right into our lines, doing terrible mischief."

Lawrence, who distinguished himself in a skirmish, was promoted to the rank of sergeant. The establishment for his company was six sergeants, but five, having been wounded at different times, had preferred to skulk in the rear as doorkeepers and ward-masters of hospitals, so that on his promotion Lawrence found himself the only one present for duty. At Toulouse occurred a touching incident, the simple account of which we cannot refrain from extracting:—

"Night having drawn in, all firing ceased, and the men set to examine the ground they had gained, chiefly to find firewood. I happened to be about when I came across a Frenchman who had been badly wounded and had crawled under a bank: I went up to him and asked him if I could do anything for him. He had been shot in the stomach, and when he asked for water and I gave him some out of my canteen, which was nearly full, of which he drank heartily, in a very short time it only fell out again through his wound. But the most astonishing thing was that he pointed me out his father's house, which was as far as I could judge about half a mile off, and said that he had not seen his parents for six years, for since he had come back to this place, he had not been able to fall out to go and see them. He begged me to take him so that he might die there in the presence of his parents, but I told him I could not do that, as there were a quantity of French there. However, I got an old blanket and wrapped it round him, making him as comfortable as I could under the circumstances, and seemingly much better resigned to his fearful fate, and then I left him and returned to my own place of repose, and after eating my supper and drinking my allowance of grog, I wrapped my own blanket round me, lay down, and was soon unconscious in sleep. I woke early in the morning, and having nothing particular to do, I crept out of my blanket and put all things straight; and then, more out of curiosity than from any other motive, proceeded to the poor Frenchman to ascertain if he was yet living; but his death must have taken place some hours before, as he was quite cold and stiff."

After a short interval of rest in Ireland Lawrence and his comrades were sent to the West Indies and America, but were brought back in time to take part in the battle of Waterloo, where he had some narrow escapes. About 4 p.m. Lawrence was sent to the colours, a job, he says, that, in spite of his many battles, he did not much like. No wonder that he did not much like it, for

"there had been before me that day fourteen sergeants already killed and wounded while in charge of those colours, with officers in proportion, and the staff and colours were almost cut to pieces.....I had not been there more than a quarter of an hour when a cannon-shot came and took the captain's head clean off. This was again close to me, for my left side was touching the poor captain's right, and I was spattered all over with his blood."

The rest of Lawrence's life is of comparatively minor interest. At St. Germain he fell in love with and married a French girl, who accompanied him to Scotland. After a short stay there, the army being reduced, he was discharged on a pension of ninepence a day, which eventually was in-

creased to one shilling; and thus ended the military career of a good specimen of Wellington's army.

The Book - Fancier; or, the Romance of Book - Collecting. By Percy Fitzgerald. (Sampson Low & Co.)

Books and Bookmen. By Andrew Lang. (Longmans & Co.)

Le Livre: l'illustration: la Reliure. Par Henri Bouchot. (Paris, Quantin.)

ON book rarities, from the Mazarin Bible to 'L'Éventail' of M. Octave Uzanne or the 'Arabian Nights' translation by Sir R. Burton, Mr. Fitzgerald gossips brightly and agreeably, bringing to the reader's mind in a novel shape many well-remembered anecdotes, and giving him some new and welcome information. If to these gifts Mr. Fitzgerald would only add a moderate amount of accuracy all would be well. In style and in fact he is, however, alike unteachable. So far as regards the former he will not be accurate. Continually he evolves a sentence such as the following, which, if the "and" in italics is left out, is accurate: "We shall conclude this view with two specimens, *and* which, perhaps, for expense and luxury deserve to be placed at the head of the list." Absolutely like perversity seems the introduction of this unfortunate "and." Scores of instances in which the presence of this or some other conjunction is no less objectionable may be found. To sheer carelessness must be attributed such a phrase as occurs on p. 192, "Finally comes the French translations," or on p. 189, "A no less extraordinary testimony to the popularity of the great and charming writer are the number of imitations, sequels, &c., to his works," &c. With regard to these matters may be quoted—perhaps not quite according to Mr. Fitzgerald's intention—a sentence on p. 138, the exact application of which in the book is not easily seen, but which is at least appropriate as a text. It is this: "Certain careful and fastidious writers have with their own hands corrected glaring misprints." Here is the condemnation out of his own mouth of the pictorial writer. If a writer must be careful and fastidious to correct glaring misprints in the works of others, what must he be who strives to attain complete accuracy in his own? Mr. Fitzgerald is not careful nor fastidious. We find him, accordingly, talking of "Peignet" for *Peignot*, of "Vyrgle Boke of Eneydos," of the "French booksellers Morgand & Falout," of "Cosway" for *Conway*, &c. It is an error of a different kind to speak, under the head of "Grangerizing," of the Rev. James Granger as "a Rev. Mr. Granger" who had "written an enormous 'History of England.'" Granger's 'Biographical History' is a work, on the contrary, of moderate proportions. We do not understand the passage in which Mr. Fitzgerald speaks of the "first edition of Milton's great poem, which in small folio is readily procurable." It is, at least, not readily procurable in small quarto, in which shape alone we are familiar with it. Here we will pause, though our list of blunders is not exhausted. Had Mr. Fitzgerald's work been less seductive reading, tempting us on to the last page, the list would have been shorter.

Two other things we will mention. Mr. Fitzgerald speaks in terms of well-merited condemnation of that system of theft the "knock-out," which will some day secure one ortwo amongst self-contented West-End booksellers a knowledge of the internal economy of a gaol and the suffering involved in prolonged and enforced labour. He states what is true, that it is in country sales that "the system is brought to bear with fruitful effect." His words leave, however, the impression that it is uncommon in London, and this, unfortunately, is not the case. He is, indeed, tender to the London bookseller, whom he obviously regards with affection, and he mentions with implied approval dealers whom we should hesitate to recommend to the unpractised bibliophile.

With so much vivacity does Mr. Lang write upon bibliographical subjects that his books are almost as welcome to those who can trace the sources of his information as to the general reader. Of the half dozen or so essays which he reprints from various magazines and reviews, diversifying the contents by the insertion of a few characteristic *ballades* and the addition of some facsimile illustrations, all are readable and humorous, and some contain sensible advice by which the youthful collector may benefit. In 'The Curiosities of Parish Registers' certain delightful stories are told in a manner that extorts from the reader a smile of contentment varied by an occasional laugh. It is impossible to resist an outburst of laughter when we read the comments on what is known as "Rose's Act." This is styled "An Act for the better regulating and preserving Registers of Births," but, adds Mr. Lang,

"the registration of births is altogether omitted from its provisions. By a stroke of the wildest wit the penalty of transportation for fourteen years for making a false entry 'is to be equally divided between the informer and the poor of the parish.' A more casual Act has rarely been drafted."

The italics are ours.

The information conveyed in the opening paper—'Elzevirs'—is naturally drawn from 'Les Elzevier' of M. Alphonse Willems, a work as sound in conclusion as exact in detail, in which long search has found few minor errors. Since the 'Études sur la Bibliographie Elzevirienne' of Dr. G. Berghman and the work of M. Willems replace all previous compilations, Mr. Lang could not well have gone elsewhere. Concerning Wolfgang, one of the innumerable rivals of the Elzevirs; concerning the Elzevir pseudonyms—Jean Sambix, Jacques Le Jeune, &c.—the true Elzevir sphere, and other similar matters, he has much to say; and he gives in 'Old French Title-pages,' a different essay, a reprint of the engraved title-page of 'Le Patissier François,' the scarcest, and at one time the most costly, of the Elzevirs. It is doubtful whether, with the changed conditions of book-buying and the development of "Molierism," some of the plays of Molière (*suivant la copie*) might not now be more eagerly sought. It may interest Mr. Lang, who is a student of Rabelais, and the reader, supposing him to be the least of a bibliomaniac, to learn, *à propos* to what Mr. Lang has to say of the different states of Elzevirs, that two copies of the Elzevir 'Rabelais' were by a curious

chance picked up on the same day on the same London bookstall. The price of one was a guinea, that of the other was 7l. 10s. The former was a dear book, the latter was a *trouvaille*. The most important essay is that on 'Literary Forgeries.' The *ballades* are characteristic, and the volume is one to be read.

The useful summary of M. Bouchot forms a portion of the "Bibliothèque de l'Enseignement des Beaux-Arts," under the direction of M. Jules Comte, and is in a sense a supplement to a previous volume by M. Lecoy de la Marche, entitled 'Les Manuscrits et la Miniature.' Into a space equally short it is not easy to crowd more valuable and trustworthy information. Beginning with the block-books, which anticipated by a few decades the discovery of printing, M. Bouchot gives a lucid account of the rise of printing, the dispersal over Europe of the German printers, the growth of book illustrations, and all similar matter down to the present day. The chief difficulty of the task, the disposition of the immense mass of information that is in existence, is successfully combated. The early printers have had, of course, their historians, and Aldus and Giunta, Etienne, Elzevir, Bodoni, Didot, all the great families of printers, have given rise to what may almost be called a literature. To those even to whom such works as those of Renouard and Willems are most familiar this treatise will be welcome as a handbook. It should, indeed, with some extension of the portion relative to England, be translated and reproduced in this country. Successful reproductions of illustrations from the xylographic designs which illustrate the 'Ars Moriendi' to the *culs-de-lampe* of Moreau le Jeune and the vignettes of Eisen add equally to the attractiveness and value of the volume. The chapters on binding speak with justifiable severity of the destructive work accomplished by the Deromes, and reproduce some specimens of Grolier, Le Gascon, and other bindings. The volume, it is only just to say, is issued at a price that brings it within general reach.

Tenth Report of the Historical Manuscripts Commission. Appendix V. (Eyre & Spottiswoode.)

THE latest publication of the Manuscripts Commission is an excellent example of the method of modern historical research. The national school of history which flourishes under the direction of the Master of the Rolls is notoriously engaged in the collection of every well-authenticated scrap of manuscript material that is capable of illustrating some epoch or incident of English history. In this respect it has, perhaps, set an example which is being eagerly followed by the historical bodies of most European countries. Germany, indeed, is, as well as America, already ahead of us in scientific methods of collecting and editing the more modern and political materials which may be gleaned from the archives of every state-paper office in Europe; whilst France, Austria, Belgium, and Sweden tread closely on our heels. The objects of modern history, therefore, though professedly national, are in fact cosmopolitan, each country opening up at times unexpected manuscript treasures for the more particular advantage of the other. Hitherto we have been content

to rely chiefly upon the resources of our unrivalled national records; but every year affords fresh evidence of the extent and value of the outlying manuscript material which it is the special mission of the Historical Manuscripts Commission to incorporate with the main stock.

It would, perhaps, be difficult on any other grounds to justify the publication of the present volume. Its contents would have to be pronounced wholly useless as material for the general historian, one-half consisting of *ex parte* statements or narrative irreconcilable with existing and more trustworthy authorities, and the other of local or customary evidence of undoubted value, but of very slight historical interest. This, however, is scarcely a fair view to take of the matter. In the new Report we should hail the arrival of another batch of historical treasure raised from a mine to work which successfully the nation has made some sacrifices. The reputation of the Historical Manuscripts Commission is a sufficient warranty for the purity of this metal, which will one day receive its due artistic treatment at the hands of some historical specialist.

The present issue, which is exclusively devoted to the historical manuscripts of Ireland, contains reports by Mr. John T. Gilbert, the Secretary of the Irish Record Office, upon seven private collections. Two of these are in the possession of the ancient families of Ormonde and Fingall, three of ecclesiastical bodies (the sees of Dublin and Ossory and the Order of Jesus), and the remaining two of the municipal corporations of Waterford and Galway.

The calendar of the Ormonde papers comprises the concluding portion of the Register of Petitions, the former part of which was published in an appendix to the Ninth Report. These petitions are addressed to James, Duke of Ormonde, or his deputy, during the years 1666 to 1669, and a large proportion of them bear the marks of the disturbed state of the country. As might be expected, the purely political petitions fall broadly under two heads—charges of treasonable conduct and countercharges of misgovernment. The exaggerated tone of most of these addresses makes it impossible to arrive at any satisfactory conclusion as to the real causes of discontent. It is fairly certain, however, that the natural harshness of the criminal law was heightened by the arts of the professional perjurer and informer, and that the military discipline, which was essential if disorder was to be suppressed, was woefully lax. One of many similar cases is that of a native who had gained favour with the authorities through his zeal in bringing his fellow countrymen to justice, but who was at length himself sentenced to death for a trivial felony on the false evidence of his victims' relations. In another case a soldier, feeling "faint and disconsolate" after an arduous march, repaired to his landlord's poultry-yard with a commission from the kitchen to dress a fowl for his table. Instead, however, he succeeded only in spitting the native hen-keeper; but as the latter proved to be a person "long excommunicated," the judge who tried the case "was graciously pleased" to grant a reprieve to enable the present petition to be filed.

The report on the Killeen MSS. contains what will prove to the general reader the most attractive feature of the volume. This is the famous MS. known as "Light to the Blind," which the editor correctly describes as "the production of an earnest advocate of the Stuart cause and of the rights of the Roman Catholics in Great Britain and Ireland." This MS., like several others mentioned in this volume, may be already known to English readers from the reproduction of one of its pages in the editor's 'Facsimiles of the National Manuscripts of Ireland.' This circumstance, perhaps, enhances its claim to an honourable mention, and therefore an exhaustive bibliography of the work is followed by some ninety pages of illustrative extracts. Few, however, except the most serious-minded students will regret the interpolation of this amusing padding. The preface, which is apparently printed here in full, contains the most admirable professions of candour and impartiality. We are assured that the author has "noe rancour" in his writings, though he may seem "sharp in his expressions, now and then, as the subject requires"; and he tells us further that his "aim in this work is to do good to both sides." Unfortunately, however, no part of this lofty purpose is apparent in the body of the work. Here the author's arguments are based upon clumsy perversions of historical facts and shallow analogies drawn from the whole range of sacred and profane history. On such evidence as this James II. is depicted as a Christian hero, a very worthy amongst British kings, while his rebellious subjects are held up to execration as the most ungrateful of mankind, whose fancied wrongs resemble the grievances of the wise men of Utopia, "who enrage at the bite of a flea, as if they were pierced to the heart with a two-edge sword." The controversial part of the work is as poor in style as it is weak in argument, abounding in Gallicisms which have a most irritating effect. The extracts which describe the campaign in Ireland have a far higher literary merit. The author, whoever he was, had at least an eye for the picturesque in warfare, though this sometimes impairs the consistency of his narrative. We may observe that Macaulay seems to have made large use of this part of the MS. in his 'History of England.'

The reports on the MSS. of the sees of Dublin and Ossory supply far more trustworthy, if less sensational matter. This is chiefly contained in the two ancient episcopal registers, the "Crede Mihi" of Dublin and the "Red Book" of Ossory, a concise calendar of the contents of which is given by the editor, enriched with most valuable notes. The report upon the archives of the Jesuits in Ireland is inserted between the two reports of municipal archives, and by a mistake is entered in the table of contents as beginning at p. 353 instead of p. 340. Amongst other important letters printed here is one from Edward, Earl of Glamorgan, dated October, 1646, expressing his goodwill towards the Society. Ten years later we find a list of the "dispersions" of every Catholic prelate of Ireland throughout Europe.

The two reports on the archives of Waterford and Galway afford an invaluable insight into the history of the English colonies

down to the Revolution. The calendars of the statute books of these two towns constitute, perhaps, the most important part of the volume, and here, as elsewhere, Mr. Gilbert has performed the task of editor with rare skill and learning. His foot-notes especially are models of the art of conveying curious information in a concise form. There is still, however, room for a glossary of the archaic, legal, and mercantile terms which abound in several parts of the book. The index, as usual, is a prominent feature of the general excellence of the Report.

AFRICAN TRAVEL.

The Far Interior: a Narrative of Travel and Adventure. By Walter Montagu Kerr. Map and Illustrations. (Sampson Low & Co.)

Seven Years among the Fjort: being an English Trader's Experiences in the Congo District. By R. E. Dennett. Map and Illustrations. (Same publishers.)

It was in 1808 that Dr. Cowan and Capt. Donovan set out from Cape Town with the intention of pushing their way through the interior until they should reach the Portuguese settlements on the east coast. They never attained their goal, having either perished on the road or been murdered when nearing the Zambezi. Since these early days of exploration the facilities for travel have been much increased, and a journey such as that from the Cape to the Victoria Falls of the Zambezi or to the capital of the Matabili chief can now be undertaken by an ordinary tourist with reasonable certainty of success, supposing him to have at his command both leisure and means.

Mr. Kerr, however, has accomplished something very different from so simple a feat, for once beyond Lobengula's capital he left the beaten tracks, and not only reached the Zambezi, but advanced beyond that river, through a region not hitherto visited except perhaps by Portuguese ivory-hunters, until he stood upon the shore of Lake Nyassa. That so extensive a journey, leading successively through British Bechuanaland, the kingdom of the Matabili, the territories of independent tribes, and the Portuguese possessions, should furnish ample materials for an interesting narrative will be readily believed. And if this narrative is occasionally somewhat diffuse, it yet presents so many features of interest as to deserve and reward a perusal, even outside the small circle which feels an interest in matters purely geographical.

The author hurries his readers through Bechuanaland, which he certainly avoids describing in too glowing colours; he communicates some interesting data on the Matabili kingdom, which is happily decaying if it is true that the number of warriors present at the great ceremonial dance or *Inxwala* is steadily diminishing from year to year. He then enters upon a "big game country," where zebras and hartebeest, and even lions and elephants, which have grown scarce further south or disappeared altogether, are still abundant, to the delight of enthusiastic sportsmen, whilst deserted fields tell of the sorrows of the hunted Mashona. On approaching the Zambezi we enter a more

prosperous region, and one, too, where the scenery presents features of much attractiveness. At length we reach Tete, the Portuguese headquarters on the Middle Zambezi. It was a lively place when Livingstone first visited it some thirty years ago; but the elephants have trekked to the interior, the profitable slave trade is a thing of the past, and its former wealth has departed.

"Solitude reigns supreme. On every side you see the wasting work of Time's relentless hand. You see it in the crumbling ruins of houses, at one time inhabited by prosperous merchants. Indigo and other weeds now rise rank amid the falling walls, and upon spots where houses once stood. You see it in the church, which has now crumbled to the ground. Departed glory is knelled to you by the bells which toll from the slight structure—a sorry substitute for a church—where the Jesuit Fathers and their small flock now perform the holy rites of their creed."

For the backward state of the Zambezi valley Mr. Kerr does not so much blame the Portuguese as the unfavourable conditions under which they have to work. The frequent droughts are prejudicial to agriculture, and many districts are still infested by the tsetse. The Portuguese in a large measure hold their colony by the grace of half-castes, who have surrounded themselves with bodies of armed men, and who, though nominally owning allegiance to the Most Faithful King, nevertheless defy his representatives whenever their own private interests appear to render it desirable. With every generation these descendants of earlier Portuguese settlers sink further back into barbarism, until they surpass in cruelty pure-blooded native princes. How little Portuguese authority counts for among this class of feudatories was proved during the author's journey, when one of them closed the road between Tete and the coast during three months. Another half-caste, however, known to the natives as Govea, was met by the author on the Shire in command of a Portuguese army, just returning from a war which had been kindled through the injudicious, though well-meant interference of an official with a barbarous native custom.

Upon the whole it is not a cheering picture which the author presents of the large part of Africa which he traversed. In the interior slave-hunting is still carried on. Neither the cruisers along the coast nor the missionaries in the interior have been able to mitigate its horrors: they only brought them to light. The Portuguese appear to have failed as a civilizing agency in Eastern Africa, and the countries held by them are relapsing into barbarism. Vainly do we look around us for the potent will and strong hand to enforce a reign of law and peace, which might elevate the native African to a higher level in the scale of humanity than that which he occupies at present.

The author of 'Seven Years among the Fjort' does not supply a single date in the course of his narrative, but from certain incidents which he states we presume that his stay on the coast extended from 1878 to 1884, and that he divided his time between the stations of Kinsembo, Ambrizette, and Landana. Other parts along the west coast, including the Congo river, he appears to have seen only as a passing traveller. We may at once state that his little book is disappointing. He certainly furnishes some

facts illustrating the life and customs of the "Fiothe" among whom he dwelt, but he has no grasp of his subject, and leaves a somewhat vague impression upon the mind of his readers. His account of what he calls "Nkissism," or the religion of the natives, is more especially unsatisfactory. In his onslaught upon the Protestant missionaries he grows quite furious. The loss of life among the Baptist missionaries is quite appalling, owing to their exceeding zeal not tempered by discretion. He thinks that they would do better to "devote their lives to the saving of the traders," instead of wasting them upon the natives. The "Jesuit" missions are contrasted with those of the Baptists, not at all to the advantage of the latter:—

"Not that there are not men worthy in every way of their high calling in these missions, but their abilities are wasted through the terrible hurry, ignorance, and ambition of the societies that send them out; who spread them over such a vast country, and employ them in matters so foreign to their calling, that one wonders whether they are travellers, forwarding agents, or gentlemen in search of some secluded or barren spot, where, by their exertions, Christianity, or something like it, may eventually, by the help of some invisible power, become ingrafted in the hearts and minds of an otherwise quite contented and indifferent people. This is what is called sowing the seed."

Of traders and commerce less is told than the reader had a right to look for, and in this respect the book forms a great contrast to the outspoken statements of the Dutchman Van Sandick, who, not many years before the author's time, left the Congo in disgust. It is pleasant to learn that the rough class of traders, whose foul and indecent language is likely to survive for generations in the mouths of coast negroes, has nearly disappeared, and that a trader's life is not so immoral "as that led by Young England at home," even though many among the traders marry black women according to the native law, which conveniently allows them to put their wives away at any time if they do not behave themselves. The author resents Mr. Horace Waller's assertion that drunkenness among the whites is a frequent vice, and that spirits are "pushed" by traders. The statistics put forth by that gentleman are plausibly called in question.

That the political changes which have recently taken place on the west coast are not palatable to many of the traders is only what might be expected. Very curious, after a good deal of abuse heaped upon the Portuguese, is it to be told that of the three powers (including England and France) "that have interfered with us [traders], Portugal seems to be the most energetic and most likely to govern well." The lament over the results of the Berlin Conference, which removed the trader from his place of authority, is quite pathetic:—

"Thus the trader's day is over, so far as his endeavours to enable an intelligent race to govern themselves is [sic] concerned, but his work will live for ever, and he can pride himself on having, through his industry, patience, and pluck, lifted up his black brother's country from a state of barbarity and slavery to such a state of ripeness that it has become the envy of those grasping robbers and land-grabbers who have now so ruthlessly snatched the country from its rightful owners. How many traders have sacrificed their lives in their steady endeavours to open out

this country to commerce without hope of reward, is of course of no moment; they being neither missionaries nor travellers."

The book is clearly honest and outspoken. Many of the illustrations are excellent. The little map attached is wretched.

The Odes of Horace. Translated by T. Rutherford Clark. (Edinburgh, Douglas.)

MR. RUTHERFORD CLARK in his short preface offers what is, perhaps, the best apology for all translations in verse, though no doubt it has a special application to all attempts at rendering the poet whom Quintilian held to be "variis figuris et verbis felicissime audax." "One addresses one's-self," says our present translator,

"chiefly or wholly to that small class who are interested in Horatian translation as a thing by itself; who, knowing and loving their Horace, are pleased to watch the more or less successful ingenuity by which the difficulties of an admittedly difficult original are met, and the more or less happy skill which adjusts the balance between literalness and harmony, conciseness and completeness."

It might be unkind to allude to Dr. Johnson's remark about preaching women and dancing dogs; but it is certain that the feeling with which those who know and love their Horace open a new translation of the 'Odes' has some affinity with that to which he gave expression, and which Mr. Clark has more politely enunciated. To this modest ideal the version before us has, however, been on the whole very true. In fact, the critic has to go back nearly a quarter of a century—for no less a time has elapsed since the late Prof. Conington made his essay in the same field—in order to find a version which at all deserves to be set beside this of Mr. Clark's. Indeed, were it not that Mr. Clark is obviously indebted in more places than one to the older translator, it would be necessary to put him first. Though his verse is less sonorous than Conington's, his renderings are, on the whole, closer to the original; and once or twice he catches a point which the Oxford professor seems to have missed. Thus, in the ode "Rectius vives," stanza 3, he has:

'Tis the tall pine which whirlwinds lash;
The cottage falls not with the crash
Of mighty towers; the levin flash
Still cleaves the mountain crest;

where Conington seems to regard "ingens," "celse," "summos," as mere epithets, not noticing, or at any rate not indicating, that Horace wishes to enforce by illustration the advice given in the previous stanza to stick to the "golden mean."

In saying that Mr. Clark is occasionally indebted to Conington we do not mean to imply that he has borrowed from him more than a conscientious translator may fairly do from a competent predecessor. Some turns of phrase, when once invented, can hardly be avoided by any one who is treating of the same subject; and similarly a translator who has found a convenient rendering can hardly be allowed to patent it. If, for instance, Conington has in "Nunc est bibendum" turned "fatale monstrum" into "the fiend," it would scarcely be fair to restrain Mr. Clark from using that word, though it is hardly to be supposed that it occurred to him spontaneously. So for "quæ fontibus integris gaudes" we find in

the earlier version "nymph divine of virgin springs," in this "nymph divine of virgin wells." Why not? "Necte" must be rendered "twine," and the insertion of "divine" makes a convenient rhyme. The only place, so far as we have observed, where a very severe criticism would perhaps demand a little more originality is in the last stanza of "Tyrrena regum"—an ode, by the way, in which Mr. Clark has, on the whole, been highly successful. There we read:—

The wealth of Cyprus and of Tyre,
Else given to glut the hungry main;
So, though Aegean billows roar,
Yet bear my shallow safe to shore,
Ye breezes, and ye Brethren twain.

Conington has:—

Else added to the insatiate main.
Then through the wild Aegean roar
The breezes and the Brethren Twain
Shall waft my little boat ashore.

It will be seen that Mr. Clark uses to represent the alcaic stanza of 'In Memoriam,' which Conington thought "it very probable would be found eventually to be the best representation of the alcaic in English," though for certain reasons he discarded it himself, preferring the old "long measure" of alternately rhyming octosyllabics. Both translators have, we venture to think, hampered themselves unnecessarily by adhering, in the case of alcaics and sapphics, to one metre throughout for each. There are, for instance, several alcaic odes—"Eheu fugaces" will occur to every one—for which Mr. Fitzgerald's 'Omar Khayyam' stanza seems the obvious equivalent, if the full spirit of the original is to be preserved. Mr. Clark has so far departed from the rule of "measure for measure" as to allow the various asclepiad metres a certain freedom in this respect. "Scriberis Vario" finds a different representative from "Quis desiderio"; and yet a third is allotted to "Albi, ne doleas." "Quantum distet ab Inacho" is treated in one way, and "Quo me, Bacche, rapis" in another. Why then should it be thought needful to apply the method of Procrustes to odes so dissimilar in subject and tone as "Vides ut alta" and "Cælo tonantem," or "Pindarum quisquis" and "Septimi, Gades"?

The translation, as such, is commendably accurate and free from errors. "Salic" once or twice for "Saliaris" produces rather an absurd effect; and "dubious sires" for "labantes patres" hardly conveys the correct idea. The following lines seem to stand in considerable need of revision:—

All the service tendered duly
To Minerva, queen of toil,
Cytherea's winged son newly,
Liparaean Hebrus foil.

Even with the aid of the original they entirely baffle our powers of conjectural emendation. Beyond these we have noted no absolute blunders.

A few specimens of Mr. Clark's work must be given. The first is selected chiefly for the sake of the metre, a sort of modification of the Spanish *quintilla*, which strikes us as singularly effective:—

Archytas, sea and land,
You measured them, and told
The innumerable sand,
Whom now on Matine strand
A little dust can hold.

Into the halls on high
What profit to presume?
Or round the vaulted sky
On spirit wings to fly,
Returning to the tomb?
Tithonus, too, hath fled
Into the viewless void;
Yea, Pelops' son is dead,
With Gods who banquetted;
And Mines is destroyed.

The ode is too long to give entire, but this will show the style and the closeness with which the original has been followed. For a specimen of the manner in which the more important odes have been rendered, such as the six great alcaic odes with which the third book opens, we may give a few stanzas from "Justum et tenacem":—

Since Heaven assembled hailed the voice
Of Juno, "Troy, yea, Troy to dust
A foreign harlot's foot hath thrust,
A faithless umpire's fatal choice;

From that dark day when Heaven's reward
Laomedon refused to Heaven,
To me and maiden Pallas given,—
Her people and their traitor lord.

Adulteress! thy guest parades
His shame no more; the perjured pack
Of Priam Hector's prowess lack
To shield them from Achaian blades.

By strife celestial fed, the feud
Now sleeps: henceforth my wrath is done;
Behold the Trojan Vestal's son,
Last scion of the abhorred brood,
To Mars I yield him; let him rise
To starry habitations, drain
The ambrosial nectar, and attain
To calm communion of the skies."

The last line seems to us particularly happy.

Mr. Rutherford Clark's version ought to take a very high rank among the many essays in translation from the classical poets.

NOVELS OF THE WEEK.

Passages in the Life of a Lady. By Hamilton Aidé. 3 vols. (Hurst & Blackett.)

Uncle Max. By Rosa Nouchette Carey. 3 vols. (Bentley & Son.)

Miss Nancy Stocker. By Charles Blatherwick. 2 vols. (Chapman & Hall.)

Bruton's Bayou. By John Habberton. (Chatto & Windus.)

MR. AIDÉ's new novel shows an accomplished and agreeable writer at his best. He has not chosen a large canvas to work upon, but what this picture of society in the years 1814-16 thereby loses in breadth it gains in finish. The characters in this "small drama," as he modestly terms it, are not numerous, but the individuality of each is sustained throughout both in speech and action. Mr. Aidé has before given evidence of the possession of a keen perception of the workings of the feminine mind in its apparent inconsistencies and abrupt transitions, but he has never produced a more elaborate or successful picture than that of Lady Craven, the mother of the heroine and the unconscious cause of nearly all the troubles which befall the latter. Her artistic, impulsive nature—a bundle of anomalies—is cleverly described. The gradual alteration of her feelings towards her son-in-law, passing from infatuation to dissatisfaction, and thence to active dislike of the man whom she had plotted with all the strength of her indomitable will to secure for her daughter, is naturally indicated. All is coherent and circumstantial. There is nothing in the whole

course of the story to impose a serious tax upon the reader's powers of belief. Mr. Aidé never rises beyond the level of genteel tragedy, but he is always refined, and, if he fails to stir the depths of his reader's soul, carries him pleasantly along in the flow of his narrative. The minor characters afford an effective contrast and relief to the main plot. The Hon. Dugald Macpherson is an excellent portrait in miniature of the *quatorzième* of the period; in Lady Styton we have the incarnation of that frank vulgarity occasionally encountered in persons of high degree; Mrs. Priam is an agreeable type of honest rusticity; while John Darville represents disinterested virtue not unrewarded in the long run. Local and contemporary colouring is skilfully, though lightly laid on. We encounter historic personages, but Mr. Aidé has wisely refrained from introducing them into the dialogue. As becomes a musician, he has made allusion to more than one of the celebrities of that period, notably Miss Kitty Stephens and Braham. Is it likely, however, that Schubert, before he was nineteen, should have written a *Lied* in the album of a fine Russian lady of fashion? In Nadine—the lady in question—Mr. Aidé has essayed the difficult task of portraying the conflicting elements which go to make up the Slav nature, and if the result is hardly comparable to the creations of Tolstoi or Tourguénief, it is, at any rate, a clever sketch. Nadine is a "splendid animal," capable at once of ungovernable fits of passion and diplomatic duplicity. One of the best scenes in the book is that in which, during the visit which Col. Bethune has induced his wife to pay Nadine, who has been his mistress, the latter uses the most refined ingenuity to make Imogen feel her inferior attractiveness at every turn. It is true that Mr. Aidé is at his best amid the "buzzings of the social gnats," and yet he is not wanting in a certain vein of sedate pathos, shown, for example, in the parting scene between Imogen and her husband. Writing, as a rule, with considerable ease and finish, Mr. Aidé makes occasional use of expressions to which exception can be legitimately taken. A "falcon-like glance" is not a very happy metaphor; but this is eclipsed by two curious slips, for which the printer—responsible in all probability for the maltreatment of some foreign words, such as *somovar*—cannot be held to blame. The first of these is the expression "on suffrage," a delightful malaprop for "on sufferance"; the other is the strange form "elyptical" as applied to a person's mode of speech. But after making the most liberal deductions for such blemishes, 'Passages in the Life of a Lady' is a novel which is welcome to the reviewer, and will find general acceptance with the public.

'Uncle Max,' which is told in the first person, is a record of the troubles and fortunes of one Ursula Garston, a nice young woman with 300*l.* a year, who becomes so terribly weary of her life at Hyde Park Gate with a worldly aunt and cousin that she qualifies herself as a nurse, and determines to be useful to her fellow creatures. She settles down in the country parish of her Uncle Max, and there she does a great deal of nursing, in a thorough and workmanlike way. She also meets with a doctor, who is to exercise an abiding influence on her

future life, and a considerable part of the story which she tells is occupied with the doctor's relations, one of whom is a black sheep, and causes not a little mischief to other people as well as to herself. The characters of this story are sufficiently life-like. The goodness of some is, perhaps, a trifle too unctuous; but the author's style—or at any rate Miss Ursula Garston's—is, on the whole, simple and unaffected. There is plenty of conversation in the book, but not many incidents or striking reflections. The interest is sober, and for the most part domestic; and the number of novel-readers who prefer well-written narratives of this class is probably quite as large as the number of those who crave abundant sensation.

Mr. Blatherwick's two thin volumes enclose the story of a couple of wills, and of the complications arising out of the fraudulent substitution of one for the other. The old lady who had drawn them up, in favour of her son and nephew respectively, kept them in *terrorem* under her pillow, having carefully labelled them "Harry" and "Dick." When she ordered one to be burnt, her companion, in the interests of the man who was to have been left penniless, destroyed the other—and hence arose the mischief which the rest of the story is engaged in setting right. Mr. Blatherwick aims at humour, and in his jokes he attains a certain measure of success. If the reader occasionally craves for a little more seriousness, he will hardly restrain an occasional smile at the quaintness of the author's mannerisms.

The place which Mr. Habberton has chosen for the title of his novelette is supposed to lie somewhere near the Mississippi, in the border lands between the Northern and Southern States. It affords a capital scene for a fresh bit of character study and for an effective contrast between New York sharpness and the open-handed, old-fashioned simplicity and dignity of the Southern planters. Stories made out of such materials are always welcome. Mr. Habberton's story is agreeably told, with much appreciation of salient characteristics, with a humour which he wisely keeps well in hand, and not without a touch of true feeling. It might be wished that he would free himself from some colloquial phrases, which do very passably in the ordinary books of American humour, but are rather out of place in a story which is, on the whole, very well written. That he is sensitive in the matter of style is shown by the shiver with which he makes his New York young man hear a Southern girl say, "I don't make out what you are driving at." But in this case he goes to an absurd extreme. English readers, too, could spare some of the negro's conversation in his tiresome dialect.

OUR LIBRARY TABLE.

MR. RUNCIMAN'S *Schools and Scholars* (Chatto & Windus), like his last volume of short stories, is rather melancholy reading. He is not devoid of talent, he has practical knowledge of the matters about which he writes, he has an object in view which no one can say is not praiseworthy, namely, to bring about improvements in our system of elementary education and in the training of elementary teachers; yet his book will, we feel sure, be read with far more

pleasure by the enemies than by the friends of education. In his pages the training college appears as a place in which a number of dull and vulgar youths are instructed by pedants; inspectors are bullies; school managers, whether clerical, Dissenting, or Board appointed, are tyrants and snobs; and the whole dismal machinery is kept going—always, or almost always, to the detriment of the accomplished and hardworking master (who must have developed wonderfully since he completed his term as Queen's Scholar)—by a mysterious and malevolent body called the "Permanent Clerks." No doubt a good deal has yet to be done before the whole system is thoroughly satisfactory; but Mr. Runciman may rest assured that others beside the teachers are quite aware of its weak points, and are perhaps better "posted up" in the facts than he is. For instance, he talks of "the profound imbecility" of the present system of school inspection, and proceeds to imagine "a young fellow fresh from the university" set to inspect schools. He is perhaps not aware that it is nearly seven years since any inspector has been appointed to whom this description could at all apply; and that for some time past vacancies in the inspecting staff have been filled by the appointment of sub-inspectors, i. e., persons who have been elementary teachers. He ought also to know that a School Board would not be allowed to employ a teacher who "holds no certificate." Curiously enough, Mr. Runciman is in his pleasantest mood in the earlier stories. We do not know if these were the first to be written, but they give the impression of dating from a time when the author took a more cheerful view of things in general. In one an inspector is actually called "a very wise and very eminent man," in another a poor boy with a turn for drawing gets into good hands and prospers, and the third, 'Little Joe,' is a really pretty story, with a schoolmistress who does not die of overwork, and a little boy who is like one of Helen's babies turned virtuous. After this all the stories run more or less to caricature. Mr. Runciman should learn that this is not satire, that violence is not vigour, and that instead of sneering at Mr. Arnold he would do much better to find out what he means and to profit by his teaching. He would advance the cause of education far more by "sweet reasonableness" than by his present method of "swearing at large."

MESSRS. BLACKWOOD have sent us Miss Congreve's translation of *Tales of Country Life in La Gruyère*, by Pierre Sciobéret. Swiss literature proper is apt to be rather neglected from causes very easily understood, inasmuch as the best writers of at least French-writing Switzerland naturally gravitate to France and rank as Frenchmen. Among those who have not so gravitated Pierre Sciobéret, who died ten years ago in early middle life after a rather restless career, holds an honourable place, though he is hardly a great discovery. The tales of peasant life, here very well translated, if not marked by any very unusual power, are worth reading. Sciobéret, though a peasant himself by birth and apparently fond of his country, does not fail to bring out the singular brutality which seems to be inseparable from peasant life, in at least the Celtic and Latin races, who are chiefly addicted to it. There is a rather interesting wizard in one of his stories, 'Marie the Straw-Plaiter'; and the middle tale, 'Colin the Herdsman,' is pretty and touching. The third (or rather the first), 'Martin the Sawyer,' suffers from the fact that neither hero nor heroine excites much personal interest. Perhaps the chief fault of the book is that, possessing no great general dramatic interest, it also possesses no particularly strong or peculiar local flavour. Except for a few descriptions (usually good) and a very few local customs, La Gruyère might be Normandy or the Creuse.

THE first fasciculus of the *Mittheilungen* from the papyri in the possession of the Archduke Rainer at Vienna contains the following im-

portant articles: (1) by Prof. Karabacek on the Arabic name Mokankis, found in connexion with the Egyptian conquest in Arabic writers, which represents, according to the learned author, the Greek title *Μεγαλὴς*, "the celebrated"; (2) on the Egyptian calendar, by Prof. Krall; (3) a similar article by Prof. K. Wessely, who has also another essay on the calculation of the Obols and the Chalkus; (4) finally we have the description of Hebrew papyri by Profs. D. H. Müller and D. Kaufmann, which contain a fragment of an alphabetical hymn in Aramaic, another in Hebrew, fragments of Responsa, and of some Arabic letters written in Hebrew characters. The writers are willing to conclude from the similarity of expressions in the Aramaic hymns and in the letters to those found in Samaritan documents that their authors must have been Samaritans, who we know formed a community in Egypt. There is, however, as far as our knowledge goes, no trace of the Samaritans employing Hebrew characters in their writing, either for their own language or for Arabic documents. It is therefore more probable that the Hebrew papyri derive from Rabbinites or Karaites, and that the Samaritans borrowed later for their liturgies Jewish expressions. It will prove very instructive for Judaic-Greek literature to find the following Greek words in the Aramaic liturgy: *Σοφιστής* = *σοφιστής*, *φρόνιμος* = *φρόνιμος*, *Νὺν* = *נִּין*, *Πίστις* = *פִּסְתִּים* (comp. Isaiah xxvi. 2). These papyri, being at the latest of the ninth century, will also prove useful for the history of the earliest method of employing Hebrew characters for transliterating Arabic documents.

THE *English Historical Review* (Longmans) has entered on its second year, and we hope has a prosperous career before it. It contains an interesting attempt by Mr. Mallet to whitewash the Empress Theodora, who makes out a plausible, but still not convincing case. Miss Robinson writes pleasantly on Queen Elizabeth and the Valois princes. The short reviews are, we think, improving in quality.

BOOKS of reference accumulate rapidly on our table. Two of the largest and most important, especially to the mercantile community, are *Street's Indian and Colonial Mercantile Directory* (Street) and *The Australian Handbook* of Messrs. Gordon & Gotch. The former grows yearly with the growing importance of the British colonies. In the present edition the chief of the Leeward Islands are included for the first time. The volume is well arranged, printed in large type, and published at a moderate price. 'The Australian Handbook' is an encyclopædia of information, and contains most minute details regarding the Australian colonies, from postal regulations to public amusements. Some useful information regarding the German settlements in New Guinea is included in the present (the eighteenth) edition. Our only suggestion for the improvement of this excellent work is that it should be printed on somewhat better paper and the sheets worked off rather more carefully. —The *Service Almanack* of Messrs. Harrison is a highly useful and convenient handbook for the use of the army, navy, and volunteers. —Mr. Howe's *Classified Directory to the Metropolitan Charities* (Longmans) appears for the twelfth time, and deserves encouragement for its good arrangement. —The *Year-Book of Photography*, edited by Mr. Bolas, and issued by Messrs. Piper & Carter, is so well known to photographers, both amateur and professional, as not to need criticism. It is an excellent shillings-worth. —The *East Anglian Handbook* ('Norwich Argus' Office) is a favourable specimen of a local year-book.

We have on our table *Persian Portraits: a Sketch of Persian History, Literature, and Politics*, by F. F. Arbuthnot (Quaritch). —*Lives of the Electricians*, First Series, by W. T. Jeans (Whittaker & Co.). —*A New Department in Science*, by C. B. Radcliffe (Macmillan). —*Old*

and *New Chemistry*, by S. E. Phillips (Wertheimer). —*Hours with a Three-Inch Telescope*, by Capt. W. Noble (Longmans). —*Engraving*, by Vicomte H. Delaborde, translated by R. A. M. Stevenson (Cassell). —*The Union British Music Reader*, edited by J. B. Norton (Gall & Inglis). —*Hints to Young Soldiers*, by W. Gordon (Chatham, Gale & Polden). —*Our Boys and What to Do with Them*, by C. Stansfeld-Hicks (Low). —*Bartholomew Legate*, by F. Gregg (Sonnenschein). —*Jonas Sylvester*, by C. Despard (Sonnenschein). —*Hélène*, by Léon de Tinseau, translated by J. E. Simpson (Warne). —*Charon*, by the Author of 'The Rosicrucians' (Allen & Co.). —*The Cithern*, by E. A. Blake (Maxwell). —*Nine Authentic Ghost Stories of the Century* (Simpkin). —*The Ghost of Brankshaw, and other Tales*, by Emily Reader (Longmans). —*Ghosts and Glamour*, by J. Leech (Bristol, Arrowsmith). —*Jabez Hodges*, by P. H. Mules (Simpkin). —*Ethel's Reward* (Routledge). —*Bozer's Mistake* (Routledge). —*Travels of Dr. Livingstone*, by W. H. G. Kingston (Routledge). —*The Midshipman*, by P. H. Hemyng (Dean). —*A Soldier's Son*, by P. H. Hemyng (Dean). —*The Christmas Rose*, by E. A. Mason (Clarke). —*Fact and Fancy*, by J. W. Ross (Diprose & Bateman). —*A Choral Ode to Liberty*, by E. Mackay (Reeves & Turner). —*Mountain Monarchs*, by C. Wallace (Sonnenschein). —*Byron Re-studied in his Dramas*, by W. Gerard (White & Co.). —*A Defence of the Church of England against Disestablishment*, by the Earl of Selborne (Macmillan). —*Liberalism in Religion*, by W. P. Roberts, M.A. (Smith & Elder). —*The Man of Science, the Man of God, Leaves from the Life of Sir James Y. Simpson*, by the Rev. C. Bullock ('Home Words' Office). —*Outside the Pulpit*, by the Hon. F. Plunket (S.P.C.K.). —*Consolation to Those in Suffering*, by L'Abbé Guigou (Dublin, Gill). —*Private Prayers and Daily Intercessions*, by R. F. L. Blunt, D.D. (S.P.C.K.). —*The Little Rosary of the Sacred Heart*, by Mrs. F. Blundell (Dublin, Gill). —*Histoire de la Littérature Russe*, by L. Sicler (Paris, Dupret). —*Grammaire de la Langue Française*, by Dr. I. M. Rabinowicz (Paris, Delagrave). —*Die Deutsche Aesthetik seit Kant, Parts IX. and X.*, by E. von Hartmann (Williams & Norgate). —*L'Allemagne Intime*, by H. Conti (Paris, Savine). Among New Editions we have *School Geography*, by J. Clyde (Edinburgh, Oliver & Boyd). —*Selections from Phædrus, Ovid, and Virgil*, translated by L. D. Dowdall (Dublin, Browne & Nolan). —*At the South Pole*, by W. H. G. Kingston (Cassell). —*Studies of the Eighteenth Century in Italy*, by V. Lee (Fisher Unwin). —*The History of the Scottish Reformation*, by A. Wilmot (Burns & Oates). —*System of the Christian Certainty*, by Dr. F. H. R. Frank, translated from the German by the Rev. M. J. Evans (Edinburgh, Clark). —*Notes on the Parables of our Lord*, by R. C. Trench, D.D. (Kegan Paul). —*My Study Windows*, by J. R. Lowell (Scott). —*John Jerome*, by Jean Ingelow (Low). —*Ronald Bannerman's Boyhood*, by G. Mac Donald, LL.D. (Blackie). —*Faust*, by J. W. von Goethe, translated by B. Taylor (Ward & Lock). —*Monsieur le Ministre*, by Jules Claretie (Paris, Quantin).

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LONDONIUM.

12, Caroline Street, Bedford Square, Feb. 1, 1887.

MR. HALL has mistaken the point which I hoped had been made plain in my letter. I know that there are many instances of the adoption of the plural form in Latin place-names, and if in the present instance the plural had been in use in Roman times there would have been nothing particular to inquire about; but the curious points in respect to London are that the original form of the name in the Roman period was singular, that in mediæval Latin the plural form was adopted, to be again replaced in modern times by the singular Londinium. This cannot be due to an accident, and there must therefore have been some reason for it.

The plural form may have been intended to refer to the London north and south of the Thames, as Mr. Hall thinks with me is possible, but there is also something to be said in favour of the inclusion of Westminster, which had no constitution until one was given to it by Queen Elizabeth in the twenty-seventh year of her reign. Several of the mediæval historians distinctly describe the king's palace in Westminster as being at London. In 1107 A.D. two great councils were held to settle the canons, and the statement respecting them, as quoted by Bishop Stubbs, is as follows: "Rex concilium tenuit ad Rogationes apud Londonium, et Willelmus archiepiscopus similiter in eadem villa apud Westminster." The bishop remarks on this: "The king's assembly was in the palace, the archbishop's in the church."

Mr. Hastings White's reference to the seals of the Corporation of London brings out an interesting point, but I cannot subscribe to his supposition that the French form "Londres" is allied to the English blunder of reading "Lyons" for Lyon. "Londres" is the regular French corruption from Londonia, and no argument can be grounded on the adoption of "Londra" by the Italians, as that must have been taken from the French, because the change of *n* into *r* is not an Italian practice as it is a French one.

HENRY B. WHEATLEY.

FACT IN FICTION.

January 29, 1887.

I SHOULD be sorry indeed to suggest by any rejoinder the idea of bickering with a critic so capable as the reviewer of my new novel 'A Son of Hagar'; but perhaps you will permit me to say, as to the alleged improbability of the interchange of the cockney poltroon for the Cumbrian statesman, that I have not passed the limits of actual fact by so much as a hair's breadth. Into actual names you will not wish me to enter, even where these are familiar in the annals of jurisprudence; but I can assure you that for every incident, every coincidence, every slip of tongue on the part of the impostor, every subterfuge to defeat incredulity, every trick to allay suspicion, I have the material evidence of facts which I can quote. Never did imagination play a smaller part in the work of imaginative writer than in this complication of my plot. But surely a critic who knows law so much better than I know it, knows also that there is no limit to possibility in cases of mistaken identity. A man goes from home, leaving wife and children behind him. After a short interval another man appears. Is accepted by the wife as her husband, by the children as their father; lives with them for years and brings up a new family; and is then discovered to be an impostor. Rich parents have a son who goes abroad to sow his wild oats. The son of poor parents comes and personates him; he can point out his bedroom, tell stories of his childhood, and show the scar on his foot that was made by treading on a sharp stone. An

English gentleman of sufficient education leaves home in a ship and is wrecked. A vulgar Wapping butcher, who cannot write decently or spell like a child of six, and who writes his first personal pronoun with a small *i*, comes from Australia, and is recognized by the gentleman's mother as her son, and is accepted as the man he personates by hundreds of thousands of hard-headed Englishmen. Why go further in order to establish it as a truth that imagination cannot approach, much less surpass, the phenomena of mistaken identity?

But the incidents that are not improbable as to life may be improbable as to art, and here I think your critic may be right in his criticism of 'A Son of Hagar.' I would point out, however, that he has unwittingly done the Cumbrian peasantry of my story some injustice in saying that the besotted cockney known as Paul Drayton is accepted by the whole country-side for the sturdy Paul Ritson. I intended to show—in the cock-fighting scene, the charcoal-burner's cottage, &c.—that it was only the "riffraff and the raggabash" of the country who believed in Drayton; that he bribed these wise judges with money and drink, and that nearly everybody else avoided him and was avoided by him. Men have resembled each other in person when the resemblance has been merely fortuitous, and in 'Hagar' it is the natural resemblance of half-brothers; but no two men's lives have ever been the same from the beginning of the world. Remembering very vividly a strong article, full of insight and subtle thought, which you published in the *Athenæum* a year ago on the fiction of Hugo, Balzac, and Dumas, and the defence therein made of romantic incidents that seem to pass all experience, I am a little sorry that the *Athenæum*—one of the sheet-anchors of those who hope to witness a speedy revival of romantic feeling in literature—should discredit what I think is indisputable fact.

HALL CAINE.

* * Mr. Caine is right in supposing that we hold the romance of mere situation to be, in itself, a legitimate element in fiction; and when we, for convenience, use the word "sensational," we use it in no derogatory sense. The most sensational drama we can call to mind is one in which the victim of Destiny tears out his own eyes because he has unwittingly committed a deadly sin. But what we ask from the dramatist is that the sensational situation should be justified of that logic of the imagination which is never for one moment forgotten by the great masters. In art, far more prepotently than in nature, a considerable effluxion of time is required to enable one man to personate successfully another. In 'A Son of Hagar' this passage of time is limited to four days, and although this gives Mr. Caine an opportunity for the exercise of a dramatic power which a tamer plot could not have afforded him, we think that he would have done well to attend less to the "unity of time," and more to probability.

THE "PORTREEVES" OF LONDON.

Brighton.

THE early government of London is a subject on which much ingenuity has been expended. The obscurity in which its details have remained, in despite of prolonged research, has made it, for the student, a fascinating problem; and a fresh spur has been given to its study by the Deputy-Keeper's valuable report on the "Historical MSS." of St. Paul's—records which illumine the darkness with a welcome gleam of light.

The appearance of Mr. Loftie's new work has, therefore, been awaited with some interest, not only as the first volume of the important series of "Historic Towns," but also as incorporating the new information contained in the above report. As the editors of the series, Prof. Freeman and Mr. Hunt, have both of them specially studied and written upon the period in question, there

was the more reason to hope for a valuable accession to our knowledge.

I am not here concerned with the general merits of the work, but I would call attention to this passage on p. 34:—

"The succession of portreeves is uninterrupted. We have the names of some of them in the records of the Exchequer. Occasionally two or three, once as many as five, came to answer for the city and pay the 300*l.* which was the farm of Middlesex. In 1129, a few years only after the retirement of Orgar and his companions, we read of 'quatuor vicecomites' as attending for London. The following year we hear of a single 'camerarius.' The 'Hugh Buche' of Stow may be identified with the Hugo de Bock of the St. Paul's documents, and his 'Richard de Par' with Richard the younger, the chamberlain. 'Par' is probably a misreading for parvus contracted. In the reign of Stephen two members of the Buckere family held office, and we have Fulcer and Robert, who were related to each other. Another early portreeve was Wluardus, who attends at the Exchequer in 1138," &c.

Where are "the records of the Exchequer" from which we learn all this? In the existing records "the farm of Middlesex" is not 300*l.*, but a much larger sum, a fact which has a most important bearing. The "quatuor vicecomites" appear "as attending" not in 1129, but in 1130. The "camerarius" does not (and could not) appear "in the following year," but, on the contrary, belonged to a preceding one ("Willelmus qui fuit camerarius.....de veteribus debitis"); nor does he account for the *firma*. The *firma* was always accounted for by "vicecomites," and not (as stated on p. 108) by a chamberlain or by a "prefect." The "Hugh Buche" of Stowe is given in Mr. Loftie's former work (p. 98) as "Hugh de Buch." He is meant (as even Foss perceived) for the well-known Hugh de Boctland (the minister of Henry I.), whose life will be found in the 'Dictionary of National Biography,' and who cannot be shown to have been a "portreeve." "Hugo de Bock" does not occur in "the St. Paul's documents," which only mention "Hugo de Bochelanda" and "Hugo de Bock....." (sic), the latter imperfection being the source of the error. "Richard, the younger, chamberlain" only occurs in these documents a century later (1204-1215), and "the younger," I presume, there translates "juvenis," and not "parvus." It is, moreover, quite certain that Stowe's "de Par" was not "a misreading for parvus contracted," but for "delpare," as may easily be ascertained. No member of the Buckere family occurs in these documents as holding office "in the reign of Stephen," though some do in the next century. Fulcer was not a "portreeve," but a "chamberlain"; and Robert was neither one nor the other. But what are we to say to "Wluardus the Portreeve, who attends at the Exchequer in 1138"? Where are the "records of the Exchequer" for 1138? To the editorial eye of Prof. Freeman there is nothing strange in the above statement; so these records are to him, I presume, familiar. Will he not give them to an eager world?

This list of "portreeves" has, I fear, been formed on the principle that all are fish that come to Mr. Loftie's net. A few *vicecomites*, a *camerarius* or two, together with a stray *prepositus* ("Wluardus" to wit), are the ingredients of this latest compound of the fruits of modern research. Moreover, its identification of the *vicecomes* with the portreeve is in direct antagonism to the principle laid down just before (p. 29) that, on the contrary, it was the *justitiarius* who should "evidently" be identified with the portreeve. Henry I. by his famous charter gave the Londoners permission to elect (1) a *vicecomes*, (2) a *justitiarius*. Mr. Loftie assures us that by the latter "the portreeve is evidently intended, for it is manifestly absurd to suppose, as some have done," &c. Why, then, does he render by "portreeve" the *vicecomites* of the Pipe Rolls?

The fact is that the true history of this interesting development has yet to be written. For

the present I will add no more than this: I cannot see why the term *justiciar* should either "evidently" or "manifestly" mean something different from itself; and I hold, and shall produce at the proper time, conclusive evidence that there existed *eo nomine* the office of "justiciar of London." J. H. ROUND.

P.S.—The novel statements in this same work as to the first mayor are, as I shall elsewhere show, absolutely without foundation.

THE WOES OF AUTHORS.

As a young and not (as yet) celebrated writer of fiction, it has been my lot on frequent occasions to send stamps for return of MSS.; and it has generally been my lot to have those stamps used. This is the common fate of authors, and I do not complain of it; but I have a complaint to make about the manner in which my productions were sent back. They arrived often soiled and battered, with the edges bruised and crumpled, and, if not exactly level, torn. After one or two journeys the tales had to be recopied in part or entirely, so disreputable was their appearance, till the adage came to be literally true that "three removes are as bad as a fire." Copying is an expensive process if done by another, and a tedious process if done by myself; and I do not care to waste time or money on it unnecessarily.

The remedy for this evil is very simple: it is that editors and publishers should use larger wrappers. With a stiff wrapper projecting from half an inch to an inch beyond the roll of MS., the edges are largely protected, especially if the edges of the wrapper be turned in a little. The expense of the extra size would be a mere trifle even in a large business; and I know I would gladly send an extra stamp each time rather than have to pay a guinea now and then for recopying a long tale. Whenever I have mentioned this to an editor he has always taken care of the MS. and used a large wrapper; but there are other authors and editors to whose minds the dangers of the post have not occurred, and one cannot write to all or for all. I therefore hope that you will give this letter the publicity of your columns, and thereby save the money, time, and temper of many "struggling authors," and not alone of

HENRY DOONE.

Literary Crossip.

MR. LOUIS STEVENSON has three new books, partly reprints, preparing for early publication. One of these is a volume of stories called, from the piece with which it begins, 'The Merry Men.' In this, among other things, will be reprinted the semi-mystical 'Will o' the Mill,' one of the tales with which the writer first made his mark in the *Cornhill Magazine*. Next will follow a set of "Essays" in two volumes, the first volume to contain the collection originally published under the title 'Virginibus Puerisque,' which has been for some time out of print; the second a number of personal and literary papers, some new and some collected from various quarters. Both the above will be published by Messrs. Chatto & Windus. Mr. Stevenson will also contribute a full biographical memoir of his friend Prof. Fleeming Jenkin to the collection of essays, literary and scientific, by that gentleman, which will shortly be published by Messrs. Longman. Lastly, a small volume of poems, to be published under the title 'Underwoods,' is almost ready, and will consist of two parts, one English and the other Scotch, the English containing chiefly short occasional pieces and addresses to his friends.

MR. SWINBURNE is now writing an essay for the March number of the *Nineteenth Century* upon Cyril Tourneur.

RAPID progress is being made with the arrangement of the library of Sion College, which is being classified under an elaborate scheme drawn up by the librarian, the Rev. W. H. Milman. The series of discussions in the new college hall will commence on Wednesday afternoon, February 16th, with one on 'Scientific Unbelief in the Bible,' introduced by Dean Burgon; followed by Prof. Flower, on Monday, February 28th, on 'The Whale and the Theory of Evolution'; and Archdeacon Farrar, on Thursday, March 31st, on 'The History of Exegesis.'

AN "Association for Promoting the University Education of Teachers," consisting in the first place of the masters of elementary schools who spent several weeks at Oxford during the last Long Vacation, has been inaugurated by a conference at Toynbee Hall. As its first act the Association has appealed to the Education Department to recognize the university degree as equivalent to a certificate, "provided the universities co-operate by making provision for training in teaching."

MR. T. FISHER UNWIN will publish immediately a work entitled 'Modern Hinduism,' which will deal in a popular manner with the every-day aspects of life among the Hindus in Northern India. It contains chapters on "Caste," "Hindu Worship and Sects," "The Hindu Woman," and "Hindu Morals." The writer is Mr. W. J. Wilkins, author of 'Hindu Mythology, Vedic and Puranic.'

A READING-ROOM has been opened at the Clarendon Press Warehouse, Amen Corner, for the use of members of the University of Oxford. Schoolmasters and others not being members can also use it on obtaining permission.

A MOVEMENT in favour of university extension, somewhat after the lines of Prof. Stuart's scheme, which Cambridge has worked with signal success, is being proposed in Scotland. The University of Glasgow is considering the subject, and St. Andrews has formed a committee which is to inquire into the need for instruction and its capability of supplying it. Several of the Edinburgh professors have signed a rather vague fly-sheet that has been put in circulation; but no general conclusion has been reached, and it is uncertain whether the universities will divide the work among them, each acting separately, or whether there will be a common organization. In fact, the question in Scotland takes a different form from what it does in England. England had a large body of comparatively idle fellows: Scotland has none. When Prof. Stuart began his work there were large districts in England untouched by university influence: there is almost no such district in Scotland. The number of undergraduates at Oxford and Cambridge is small in proportion to the population: the number of Scottish students is very large. These and other circumstances will compel the Scottish universities to handle the question in a way somewhat different from that pursued by Prof. Stuart.

MR. REDWAY will very shortly publish an English version (the first that has appeared) of the 'Kabbala Denudata,' edited by Mr. S. Liddell Mathers. Mr. Redway is also going to issue a work by Miss Louisa S. Cook, sister of the late Dr. Keningale Cook, entitled 'Geometrical Psychology.'

A REPRINT of the cheap edition of Mr. Coventry Patmore's collected poems will be published in a few days by Messrs. Bell & Sons.

M. MORSE, Grand Rabbin of Avignon, announces his publication of a book with the title of 'Le Judaïsme, ou l'Exposé Historique et Loyal de la Doctrine, de la Morale et des Mœurs Israélites.' This, he thinks, will be the best answer to the gibes of the anti-Semites.

AFTER the long war in Peru, Lima is coming to life. Two works have attracted attention. One is a history of Colombia by Señor Carlos Benedetti, which seems to be of a partisan character. The other is by a lady, Señora Clorinda Matta de Turner, married to an Englishman named Turner. Her book is entitled 'Tradiciones Cuzqueñas,' and is said to be the best romance the Lima public have had on native topics.

MR. J. HERBERT FORD has been appointed editor of the *Shorthand Magazine*, conducted for the past twenty years by the late Mr. Frederick Pitman.

WITH Geheimrath Wilhelm Genast, who died from an apoplectic fit at Weimar last week, expires the male line of the famous family of artists who have belonged to the history of Weimar since the Goethe period. The only survivors are two ladies, his sisters Emily and Doris, both well known in earlier years on the German stage. The former is the widow of Dr. Emil Merian, of Bale; the latter, the widow of the composer Joachim Raff, lives at Munich. Wilhelm Genast is best known as a writer by his tragedies, 'Bernhard von Weimar' (1855) and 'Florian Geyer' (1857), and his novels, 'Das Hohe Haus' (1862) and the 'Kohlergraf' (1864). But he has become more widely known in literary circles throughout Germany by his activity as president of the central committee of the Schillerstiftung and member of the Goethe-gesellschaft. He was several times elected to the Reichstag, but since 1872 he has lived in Weimar as a member of the Grand Ducal ministry. He was a man of great nobility of mind, and a characteristic representative of the old "echte Weimar." He was a son of the eminent actor Eduard Genast. He wrote a number of serial novels in magazines and journals in the midst of his political activity.

THE Grolier Club of New York, whose publications are among the most beautiful products of American typography, is about to issue an edition of the works of Sir George Etheredge, now for the first time collected since the beginning of the eighteenth century. The volume will have an introduction by Mr. Gosse.

MR. D. G. MARGOLIOUTH, Fellow of New College, Oxford, is now directing his attention chiefly to Semitic matters. Besides his edition of the Arabic commentary on Daniel by Japhet ben Eli, the Karaite (who lived at the end of the tenth century), which is now going through the press, and will

shortly appear in the "Anecdota Oxoniensia," he is preparing Arabic and Syriac materials, as we have already mentioned, for the illustration of the 'Poetics' of Aristotle. A unique Arabic translation, made from the Syriac, was known to exist in a Paris MS., of which Prof. Sachau, of Berlin, made some ten years ago a copy with the intention of publishing it, together with an emended Greek text by Prof. Vahlen. When such an important document is withheld a number of years from the printer younger scholars might conclude that the edition of it is given up. Mr. Margoliouth, therefore, had a perfect right to copy this document and to prepare it for publication. This text, like many other old Arabic texts, being without diacritical points, it will be advisable to give one photographic page in order to enable specialists to judge of the conjectures which the editor will have to make in restoring the text with diacritical points. On this text Averroes wrote his Arabic commentary, published in 1872 by Prof. F. Lasinio, together with the Hebrew version by Todrosi. But there exists also a MS. of an Arabic commentary on the 'Poetics' by Avicenna, a much earlier writer, which seems to be made on another Arabic version. Mr. Margoliouth will therefore publish Avicenna's commentary as well as the Syriac commentary by Gregorius Bar Hebræus from MSS. in the Vatican and the Laurentian. All these three Oriental texts will be accompanied by Latin versions.

THE Turkish Government is one of those which have a school for living languages on a large scale, and it has lately been put under public examination. The formation of a similar school has been brought under the notice of the Government departments here by a member of the House of Commons, and is now receiving their attention. With a view to an early decision the matter will be brought before the House in the present session.

ONE of the most promising of the younger Swedish men of letters, Dr. Olof Otto Hugo Johannes von Feilitzen, died at Stockholm on the 19th ult. in his thirty-third year. Dr. Feilitzen was Lecturer in Romance Literature and Language at Upsala University. He is the author of several valuable contributions to the history of the Spanish drama. His latest publication was a Swedish version of one of Don José de Echegaray's tragedies.

MISS MARY ROBINSON has undertaken to edit a new annotated translation of the 'Heptameron,' which is to be published by Mr. Redway. The task had been relinquished by Mr. John Payne on the plea of his recent ill health.

COL. W. WARD writes:—

"It may interest some of your readers to hear of the existence of a copy of Burns's 'Poems' (1787) in which some thirty-nine blank names were filled in by the author when on a visit to John Lee, at Skateraw, near Dumbar, East Lothian, on May 21st, 1787, which visit is mentioned in Burns's own memoranda of tours. The book is an heirloom in my family, its history being authentic and complete, and I would venture to believe, is in its own way unique."

THE annual general meeting of the News-vendors' Benevolent and Provident Institution will be held at Cannon Street Hotel on the evening of Tuesday next.

THE *Panama Star* publishes, with suitable comment, a translation of the new Colombian press law, to which itself, after thirty-seven years of existence, is to be subjected in common with its Spanish contemporaries. This enactment is on a large scale, and is marked by the minuteness of detail usual to Spanish American tyranny, and the absence of real safeguards. Its author is Dr. Nunez, who, having been elected President of Colombia for two years, got himself, after a civil war, declared President for seven years.

DR. ETHÉ, of University College, Aberystwith, is preparing a German essay containing outlines of Persian literature, which will appear in the collection of Virchow-Holtzendorff popular lectures.

PROF. DE LAGARDE'S severe attack on Judah Halevi's poetry and on the late Dr. Zunz, made in his 'Reminiscences of Rückert,' will be answered in monographs by Prof. D. Kaufmann, of Buda-Pesth, and Dr. A. Berliner, of Berlin.

PERSONS with a taste for essay-writing can now have an opportunity of its exercise, as two prizes of twenty guineas each will be given for the best essays on the subject, 'Assuming the Tenets of Christianity to be disproved, what would be the Social and Moral Effects of the Discontinuance of its Teachings and the Abolition of its Institutions?'—one to be from the orthodox, and one from the sceptical standpoint. The Rev. Septimus Hansard and Dr. Clair Grece will be the adjudicators. Particulars can be obtained by sending stamped directed envelope to Mr. Allsop, care of Messrs. Trübner & Co.

BARON TAUCHNITZ celebrated on Tuesday the fiftieth year of the foundation of his firm, probably the only German publishing house whose name is familiar to the British tourist. Dr. D. Asher wrote a sonnet in celebration of the event.

THE first meeting of the Selden Society, of which we made mention some time ago, held on Saturday last, was well attended. There was nothing very remarkable about the speeches, but the new society can evidently count on a considerable amount of support. It has a legitimate reason for existing, and if its publications are judiciously selected and well edited there is no reason to doubt that it will have a highly successful career.

SCIENCE

Report on the Scientific Results of the Voyage of H.M.S. Challenger.—Zoology. Vol. XIV. (Published by Order of Her Majesty's Government.)

THIS volume contains only two memoirs: the first on the compound ascidians, by Prof. W. A. Herdman; the second on the sea cucumbers, by Dr. Hjalmar Theél. In each case the present memoirs form the second contribution of the respective authors to the Challenger series. Prof. Herdman's memoir is entitled 'Report on the Tunicata: Part II. Ascidia Composite,' and it is to be followed by a third and final part, which will treat of the Pyrosomidae, Doliolidae, Salpidae and their allies, and of the Appendicularidae.

The first part on the simple ascidians appeared in 1882, in vol. vi. of the present work. The present memoir is a bulky one of 430 pages and forty-nine plates, detailed descriptions of the anatomy being given in the case of most of the species.

The memoir commences with a general account of the Ascidia Composite, the group being defined as "fixed ascidians which reproduce by gemmation so as to form colonies in which the ascidiozooids are embedded in a common test or investing mass," the family Clavellinidae being thus excluded. The group is regarded by the author as of polyphyletic origin, and therefore a semi-artificial assemblage, consisting of those fixed ascidians which have retained or acquired the power of reproducing by gemmation so as to form colonies, and in which the ascidiozooids have become so intimately united that their tests form a common colonial mass. As our knowledge of the two groups extends, it becomes more and more difficult to distinguish, even in an artificial and arbitrary manner, between simple and compound ascidians. A capital diagram of the structure of a compound ascidian colony, consisting of two ascidiozooids united to form a system, is given on p. 16 in the excellent general account of anatomy. It will be found useful for lecture purposes.

In the descriptive part of the memoir the various genera are ranked under seven families as follows, Botryllidae, Distomidae, Polyclinidae, Didemnidae, Diplosomidae, Cœlocormidae, Polystyelidae, the two last-mentioned families being new creations. It is remarkable that of upwards of ninety species procured by the Challenger, Lightning, and Porcupine expeditions, only four could be identified as hitherto described. About eighty-seven new species are named and described in the present monograph with ten new genera. By far the greater proportion of the species are from shallow water, only twenty-four species having been obtained from a depth of over 100 fathoms. Of these one only, *Pharyngodictyon mirabile*, extends to over 1,000 fathoms, occurring at 1,600 fathoms, whilst seven species occur at 500 fathoms and between this depth and 1,000 fathoms. It appears that the compound ascidians are mainly a shallow-water group, abundant round the coasts in a few fathoms of water. They rapidly decrease in number as greater and greater depths are reached. They are not so well represented in the abyssal zone as the simple ascidians, and do not extend to so great a depth.

In a supplement to the present memoir, in which certain simple ascidians omitted in the first part are described, a simple ascidian—one of the Styelinae, *Bathynotus minutus*—is described which was found attached to a nodule of manganese from 3,125 fathoms in the North Pacific Ocean. A table showing the geographical distribution of the species of compound ascidians gathered by the Challenger, Lightning, and Porcupine is given, and the following inferences are drawn: that the compound ascidians, like the simple ascidians, attain their greatest numerical development in the southern temperate zone. The family Botryllidae appears to be confined to the northern hemisphere, the Distomidae are well represented in both hemispheres, whilst the Polyclinidae is

almost entirely a southern family. The results would have been more satisfactory if all that is known concerning the geographical distribution of the group had been combined in the table. The shallow-water dredgings of the Challenger were merely secondary to the deep-sea work of the expedition, and were not pursued systematically, and cannot be taken as likely to yield anything but a meagre sample of the representatives of any particular group of invertebrates inhabiting the coast waters of the shores visited. There are no forms amongst the new species here described which present any morphological peculiarities of first-rate zoological importance. The most important tunicate, zoologically speaking, obtained during the voyage, *Oetacnemus bythius*, remains to be described in the third part of this report, the author having decided to place it with the Thaliacea.

The author considers that one of the most important conclusions arrived at in his investigations of the structure of the Challenger compound ascidians is with regard to the relationship of *Pyrosoma*. He writes: "The discovery of *Celocormus huxleyi* shows the relationship between *Pyrosoma* and the primitive Didemnidae, and the latter in their turn were derived from the primitive Distomidae, consequently *Pyrosoma* is directly related to the most typical of the compound ascidians." The brilliantly phosphorescent, free-swimming, cylindrical colony *Pyrosoma* is so full of interest in every way that the discovery of any obvious ally amongst the compound ascidians must prove of great importance. A single specimen only of *Celocormus huxleyi* was obtained, from a depth of 600 fathoms off the east coast of Patagonia. The colony is kidney-shaped without any trace of attachment. A large axial cavity traverses the greater part of its length, and into the closed bottom of this cavity open by a single cloacal aperture large exhalant canals, which communicate by branches with the atrial apertures of all the ascidiozooids. The ascidiozooids are arranged, as in *Pyrosoma*, at right angles to the two surfaces of the hollow cylinder, but they are placed in the wall of the cylinder in a double row, end to end, with the mouths of one row opening on its inner surface, and those of the other opening on its outer surface, but not with all the mouths opening to the exterior, and all the exhalant apertures to the interior, of the cylinder, as in *Pyrosoma*. We confess we cannot agree with the author in thinking that *Celocormus* in any way shows alliance to *Pyrosoma*, or throws any fresh light on its affinities. The *Celocormus*, though detached, is not supposed to have been free swimming, but to have rested freely movable on the sea bottom, since there is a polyzoon adhering to its free surface. Very probably further specimens may show complete attachment. It is not at all uncommon to find on the English coast colonies of *Aleyonium* completely rounded and with no trace of attachment, yet in perfect vitality, being rolled about in pools by the waves; and several species of madreporarian corals occur frequently in similar smooth, spherical, unattached condition. We think it premature to ascribe any great importance to a single specimen thus without trace of attachment. But even if *Celocormus* be normally detached, it is

still vastly different in essential structure from *Pyrosoma*, in which there is no trace of a branched exhalant canal system. The branchial structure is extremely unlike that of the ascidiozooids of *Pyrosoma*. The only special point in which the zooids appear to resemble those of *Pyrosoma* is that the anus is nearer to the hind end of the body than usual. The author regards *Pyrosoma* "as descended from an ancestral form allied to *Celocormus* by slight changes in shape and a modification of the relations of the ascidiozooids, whereby they came to open independently into the large axial cavity." But the most characteristic and important features in *Pyrosoma* are constituted by its mode of gemmation and embryonic development.

Uljanin in arguing in favour of the origin of *Pyrosoma* from a compound ascidian ancestor lays especial stress on the peculiar mode of budding in *Pyrosoma*, *Salpa*, and *Doliolum* from a ventral stolo prolifer, and points out that only in the larva of *Distaplia* amongst compound ascidians does a similar stolo prolifer occur. He therefore in his table of the pedigree of ascidians places *Distaplia* on the branch leading from the ancestral compound ascidians to *Pyrosoma*. Surely it is in such important points as these in the structure and life histories of the component ascidiozooids themselves that affinities between colonial forms such as are here in question should be sought rather than in their mere grouping. *Celocormus* shows no budding from a ventral stolon, and produces large tailed larvæ of the usual form with eyespots. There is no approach whatever to the formation of a cyathozooid with its chain of four buds formed from it. Surely this curious process of development must recapitulate some former adult phase in the history of *Pyrosoma*, and we shall be hardly justified in determining the pedigree of *Pyrosoma* till we discover something approaching it in other forms.

An interesting fact which comes out of the author's investigations is that the well-known tailed tadpole-like larvæ occur, apparently without modification, in compound ascidians from very considerable depths, and that they retain their suckers of attachment and a pigmented sense organ.

The plates are all drawn by the author himself. It is stated in the explanation of the plates that about half of them were lithographed in Edinburgh, the other half in Liverpool. We much prefer the work of the Edinburgh firm for its neatness and distinctness.

Dr. Hjalmar Theél's report on the Holothuroidea is a most valuable monograph, not being confined only to the material procured by the Challenger, but also containing a résumé of all forms of the Apoda and Pedata hitherto known. Dr. Theél maintains the position that the common ancestral forms of the holothurians were of the form of the Cucumariæ, with well-developed feet disposed along five ambulacral areas, traversed by a complete radial water vascular system, and provided with a complete nerve ring and five nerve stems, and possessing a madreporic canal opening to the exterior, as occurs in most members of his deep-sea order Elaspoda. He points out that no naturalist doubts that the echinids, asterids, and holothurids have sprung from a common primitive form, and

in this the water vascular system and nervous system must have been constituted as above. He rejects the views of Semper and others, that the apodous Synaptidae, in which the radial parts of the water vascular and nervous systems are reduced to a minimum, are to be regarded as the most ancient forms of the holothurids, as untenable. As far as ontogeny is concerned the Elaspoda may claim to be phylogenetically the oldest, as they have for the most part maintained the embryonic connexion of the madreporic canal with the exterior. The Synaptidae have of all holothurians most thoroughly become modified, and the least echinoderm-like in structure.

As the remarkable Elaspoda, the account of which composed the first part of the present report, published in Zoology, vol. iv., are nearly all confined to the deep sea, only one species having been ever found in a less depth than 100 fathoms, it is not surprising that, regarding the group as ancestral, the author should maintain the old view, formerly so prevalent amongst naturalists, that the abysses of the ocean are the special resting-place of ancestral forms of life generally—a view which the general results of the explorations of the Challenger expedition have served so clearly to show to be untenable. The restriction of this curious order of holothurians to deep water is the most remarkable feature about the bathymetrical distribution of the class. As far as the apodous and pedate forms here described are concerned, their range in depth closely corresponds with that of other groups of marine invertebrates. Many of the best known shore and shallow-water genera range to immense depths. The genus *Holothuria* ranges to 2,900 fathoms, *Cucumaria* to 2,350 fathoms, *Synapta* extends to 2,350 fathoms, and is there represented by a species only with difficulty to be distinguished from shallow-water forms. Some species, such as *Thyonidium pellucidum*, range from 30 to 1,080 fathoms. The abyssal forms have an extremely wide geographical range.

The genera *Cucumaria*, *Trochostoma*, *Psolus*, and *Holothuria* are represented by species both in the Arctic and Antarctic seas. The shallow-water holothurian fauna of the two regions possesses much the same features. The observations hitherto made seem to establish the fact that there is not a single species common to the two localities, but the author, who has examined all the most important ones, confesses that the distinguishing characters often seem rather inconsiderable, and possibly not of specific value. Yet he is most anxious to discover small characters of difference, since he believes it impossible that the Arctic shallow-water fauna should have originated directly from the Antarctic, or vice versa. He believes rather that there has been in past periods a much wider distribution of the progenitors of these holothurids, and that the Arctic and Antarctic regions have retained derivatives of these, which, owing to similar conditions, have developed slowly, but continuously, after almost the same plan.

It is somewhat inconvenient that there is not the usual table of contents at the commencement to this report. It has apparently been omitted by oversight, as there is a very useful one to that on the Ascidie Composite. There is an excellent index, but that does not supply its place.

ASTRONOMICAL NOTES.

THE annular eclipse of the sun on the 22nd of this month will not be visible in any part of Europe; the line of centrality will pass only across the South Pacific Ocean, just touching land on the west coast of South America, near the boundary of Peru and Chili. Venus will be visible in the evening throughout the month until a later time each day, passing about the 14th from Aquarius into Pisces. Jupiter now rises before midnight in the constellation Libra. Saturn continues in Gemini, very near the star δ in that constellation.

Two stars have recently been discovered to be variables of short period by Mr. S. C. Chandler, jun., of Cambridge, U.S. They are both situated in the constellation Cygnus, and not far from the known variable T Cygni. One of them is numbered 40,083 in Lalande's Catalogue as published by the British Association (where its magnitude is stated to be the sixth), and its place at the present time is R.A. $20^h 39^m$, N.P.D. $54^\circ 50'$. Mr. Chandler finds that the magnitude is variable, ranging between 6.3 and 7.6, and that the period of change is a little more than fourteen days, the increase of light occupying about four days, and the decrease ten days, "with a halt in the latter about midway of its course." The period of variability of the other star is even shorter than this; and Mr. Chandler thinks (though this is somewhat uncertain at present) that it amounts to only about one day and a half. The place of this star is R.A. $20^h 48^m$, N.P.D. $55^\circ 46'$, and the magnitude appears to undergo changes similar to those which have been long known to characterize Algol and have more recently been found to affect some other stars. In this case the normal or usual magnitude is 7.1, which decreases periodically in three hours to 7.8, the whole variation taking place in about six hours. The only doubt is as regards the intervals during which the star remains at its normal magnitude; as stated above, Mr. Chandler thinks that the whole duration between two successive periods of change will be found to be about $1^d 12^h$.

A large comet has recently made its appearance in the southern hemisphere, and observations of it are reported from South America, Australia, and the Cape of Good Hope. The first of these seems to have been made by Mr. Thome at Cordoba on the 18th of January, the comet being then in Grus, not far from the star γ in that constellation. On the following evening the tail only was seen at Melbourne, projecting about 30° above the south-western horizon, across part of the constellation Toucan. Two days later (on the 21st) the comet itself was observed at Melbourne, and on the 22nd at Capetown, still further to the south and a little west of a Grus. The physical appearance of the comet is described as similar to that of the great southern comet of 1880, being like a long, straight ribbon of light, narrowing towards the sun, and without any distinct condensation. Dr. Kreutz, of Kiel, has made an approximate determination of the orbit, and finds that it is very similar to those of the comets 1843 I., 1880 I., and 1882 II., thus confirming the theory that these form a sort of cometary system, of which the recently discovered body is another member. The perihelion passage probably took place on the 11th of January, and the comet since its discovery has been diminishing in brightness. It is now moving northerly, and its position to-night, according to Dr. Kreutz's approximate ephemeris, is about R.A. $2^h 0^m$, N.P.D. $132^\circ 30'$, so that it will probably shortly become visible in Europe, in the southern part of the constellation Eridanus; but, on account of the rapid diminution of its light, it is not likely that it will be perceptible to the naked eye, or that even telescopic observations will be long continued.

Since the appearance of this remarkable comet in the southern hemisphere, two new comets have been discovered in the United States: the

first by Mr. W. H. Brooks, of the Red House Observatory, Phelps, New York, on the 22nd of January, and the second by Mr. E. E. Barnard, of Nashville, Tennessee, on the 23rd. The former (which was described as "faint") was at the time of discovery situated in R.A. $18^h 0^m$, N.P.D. $19^\circ 0'$; it was observed by Dr. Kobold at Strasbourg on the 25th, when the place was R.A. $18^h 29^m$, N.P.D. $15^\circ 41'$. The other comet was, when discovered, situated in R.A. $19^h 10^m$, N.P.D. $64^\circ 2'$; it was described by Mr. Barnard as "circular, less than 1' in diameter, of the tenth magnitude, some central condensation, no tail."

The two lenses for the object-glass of the great telescope arrived safely at the Lick Observatory in fine condition on the 27th of December. They were at once mounted in a cast-iron cell, which was placed in a fireproof vault in the north room until the telescope mounting should be ready. It is expected that the observatory and its apparatus will be in a state to be handed over to the trustees of the Californian University early in September.

Mr. Ellery sends us the *Monthly Record* of results of the magnetical and meteorological observations taken at the Melbourne Observatory during the month of August, 1886.

We have also received the number of the *Memorie della Società degli Spettroscopisti Italiani* for August.

SOCIETIES.

ROYAL.—Jan. 27.—The President in the chair.—The following papers were read: 'On a Perspective Microscope,' by Mr. G. J. Burch; 'On the Thermodynamic Properties of Substances whose Intrinsic Equation is a Linear Function of the Pressure and Temperature,' by Prof. G. F. Fitzgerald; and 'On the Morphology of Birds,' by Prof. W. K. Parker.

GEOGRAPHICAL.—Jan. 31.—General R. Strachey, V.P., in the chair.—The following gentlemen were elected Fellows: Major-General H. Hyde, Capt. H. St. P. Maxwell, Capt. Hon. M. G. Talbot, Lieut. A. M. Field, Rev. Canon W. Beck, Rev. D. G. Lewis, Rev. W. Smith, Dr. E. Wallace, Messrs. F. G. Barnes, B. Bicknell, C. E. Clarke, T. C. Curwen, W. B. Hamilton, J. Henderson, G. H. Johnston, J. W. Johnston, F. J. Leslie, R. W. E. MacIvor, C. G. Nuttall, N. Prower, R. A. Warren, and J. B. Watson.—The paper read was 'On the Scope and Methods of Geography,' by Mr. H. J. Mackinder.

GEOLOGICAL.—Jan. 26.—Prof. J. W. Judd, President, in the chair.—Messrs. A. Farrar and F. Schute were elected Fellows.—The following communications were read: 'On the Correlation of the Upper Jurassic Rocks of the Jura with those of England,' by Mr. T. Roberts; and 'The Physical History of the Bagshot Beds of the London Basin,' by the Rev. A. Irving.

ASIATIC.—Jan. 24.—Col. H. Yule, President, in the chair.—Mrs. Finn and Pandits Shám Lál and Lakshmi Narain were elected Resident, and Messrs. A. Rae, C. D. Morgan, C. Mullaly, and A. Baumgartner, Non-Resident Members.—Dr. R. N. Cust gave a *virtu voce* address on the subject of the languages of Oceania. He divided the vast region into (1) Polynesia, (2) Melanesia, (3) Mikronesia, (4) Australia, and dealt with each separately. He stated the five distinct theories of the origin of the Polynesian race: (1) A sunk continent, (2) South America, (3) China and Japan, (4) New Zealand (autochthonous), and (5) Malaisia. He then passed under review each island and language in this region, which extends from Fiji to New Guinea, inclusive of both. He spoke of the great progress that had been made towards the due comprehension of these questions, and the linguistic books published, showing that much more remained to be done. In Mikronesia he alluded to the languages, which had been studied in the Carolines, Ladrões, Marshall, and Gilbert groups, all north of the Equator. Of Australia he remarked that, though scores of languages were catalogued, the information supplied was most inadequate. In Tasmania the last native had died; in Australia there were still 100,000 surviving, and it was hoped that something might still be done with regard to this remnant.—A discussion followed, in which Mr. G. Rusden, Mr. H. Howorth, M.P., Sir G. Campbell, Mr. P. Harrison, Prof. Terrien de Lacouperie, and the President took part.

BRITISH ARCHEOLOGICAL ASSOCIATION.—Jan. 19.—Mr. W. de Gray Birch in the chair.—Reference

was made to the death of Lord Idlesleigh, one of the vice-presidents of the Association.—The Rev. S. Surtees exhibited a collection of fragments of Roman pottery and brick, found at Pountney Bridge, Dinsdale, on the river Tees, which indicate the existence of some Roman buildings on the spot—probably the bridge which is referred to in mediæval MSS. as being then in existence, the site of which is unknown.—Mr. Loftus Brock exhibited Roman pottery of various kinds found at Vinovia (Binchester) during the recent excavations there. They prove that almost every known kind of fettle ware, such as is met with in important Roman towns, was in use in this remote settlement.—Mr. Irvine forwarded sketches of Roman graves formed of tiles of large size made for this use, of peculiar pattern, one tile being sufficient to form the end of each compartment. Each tile bears a legionary stamp.—A paper was read 'On the Early Sculptured Crosses and Stones of the Isle of Man,' by Mr. R. Allen. These crosses are worked in the local stone of the island, and are found in considerable numbers, the earliest being a pillar stone at Santon having an inscription in Roman capitals, AVITI MONUMENTI; but the inscriptions are almost entirely Scandinavian, with runes. The forms are not unlike those of the early crosses of Scotland, Ireland, and Wales, but the ornamental patterns more frequently cover the whole of the shaft without being divided into panels. The symbolism of the figures was dwelt upon, and it was stated that only a single representation of the Crucifixion has yet been found. The story of Sigurd and Fafna is shown on one of the crosses. The paper was illustrated by photographs and rubbings of the monuments described.—A paper was then read 'On Roman Chichester,' by Mr. C. Roach Smith. The whole of the inscriptions found in the city were described, and reference was made to the important discovery made at the visit of the Association last year. Some excavations being then undertaken, it was apparent that the city walls, hitherto supposed to be of mediæval date, are in reality built upon Roman foundations. The massive base of the Roman work was laid bare and examined.

MICROSCOPICAL.—Jan. 12.—Rev. Dr. Dallinger, President, in the chair.—Mr. J. Mayall, jun., directed the attention of the meeting to eleven photo-micrographs sent by Dr. van Heurck, which the latter thought showed results of exceptional merit. The one of *A. pellucida* by transmitted light was rather striking; it showed apparently two series of lines which were resolved into dots, and so far as he was aware, this was the best of the kind which he had yet seen. But Dr. van Heurck did not say whether it was taken from a specimen mounted in a dense medium or not, and he thought also that several important questions of technique were omitted which it would have been very useful to have had mentioned. In the pamphlet which accompanied the photographs Dr. Royston-Pigott was quoted to the effect that they were quite free from what used to be called "diffraction spectra," but, unless he was much mistaken, they had been painted out, or otherwise blocked out from the negative, so that Dr. Royston-Pigott in his remarks upon this supposed fact had made what the French call a *boulette*. If it was desired to give such photographs a real value, the background should not be interfered with, and each impression should have the particulars as to magnification, mounting, and other data for identifying the object, the possession of which was essential in order to form any trustworthy opinion. As regarded the longitudinal lines of *A. pellucida*, as shown in the untouched negatives of these photographs, Dr. van Heurck said he had submitted them to Prof. Abbe, who replied that as they appeared closer than the diffraction lines, that was a satisfactory demonstration of their existence in the object. As to the photograph of *P. angulatum*, in which a central spot was shown, all who were familiar with the object were aware that they could get the appearance of a central spot or not according to how they looked at it. It was a question of change of focus. *Surirella gemma* he thought was not better shown than in Dr. Woodward's photographs. Then there were photographs of Nobert's lines, which were said to be of the eighteenth and nineteenth bands; but here, again, there was nothing to enable one to identify them, or to say that they were not the fourteenth and fifteenth bands.—Mr. M. Pillscher exhibited his new "Kosmos" microscope.—Mr. T. Charters White read a note 'On Tartar from Teeth of the Stone Age.'—Mr. Crisp exhibited a cylinder of glass which, though it had plane ends, acted as a concave lens, and solved some of the questions which had been raised as to the images formed in insect eyes. He also explained Prof. Exner's method of preparing similar cylinders from celloidin and gelatin, when the effect of convex lenses was obtained.—Mr. J. Medland exhibited and described his portable cabinet for microscopic slides.—Mr. Crisp exhibited Stein's electric microscope.—Mr. A. W. Bennett gave a *résumé*

of his paper 'On Freshwater Algae (including Chlorophyllaceous Protophyta) of N. Cornwall, with Descriptions of Six New Species,' illustrated with coloured diagrams.—Mr. J. Mayall, jun., gave an account of a recent visit to Jena, where he had been afforded every facility for examining all the processes of manufacture as carried out in the factories of Dr. Zeiss. He also described his interviews with Prof. Abbe, and the way in which they had together tested numerous objectives which he had taken for the purpose.—Dr. A. C. Stokes's paper 'On some New American Freshwater Infusoria' was read.—The nominations for the new Council were read and auditors appointed.

METEOROLOGICAL.—Jan. 19.—Mr. W. Ellis, President, in the chair.—Mr. J. W. Bund was elected a Fellow.—The following papers were read: 'On the Identity of Cloud-Forms all over the World, and on the General Principles by which their Indications must be Read,' by the Hon. R. Abercromby. Cumulus was shown to be the commonest cloud in the tropics; cumulo-stratus and cirro-stratus in the temperate zone; and stratus and fog in the Arctic regions. Although the forms are alike, the prognostic value of the same shape of cloud is not identical everywhere; for while woolly clouds indicate fine weather in England they denote rain in Italy. The author showed that the form alone of clouds is equivocal, and that the indications of coming weather must be drawn not only from the form, but also from the surroundings of a cloud, just as the meaning of many words can only be judged by the context.—'On the Cloud to which the Name "Roll-Cumulus" has been Applied,' by the Hon. R. Abercromby. The author thinks that this cloud should be reported as "stratus" or "cumulo-stratus," according as the component masses partake more or less of the character of one or other of these clouds.—After the reading of these papers the annual general meeting was held, when the Report of the Council was read by Dr. Tripe, which showed the Society to be in a satisfactory condition. The number of Fellows was 524.—The President, Mr. W. Ellis, in his address, remarked that in meteorology tentative methods have to a great extent to be relied on—a state of development through which astronomy itself had also to pass, giving hope that in meteorology we may in time pass from present systems to others more logical. There has already been progress; the preparation of a daily synoptic weather chart would have been impossible not so very many years ago. Again, in astronomy the power of assimilating observations, as it were, is mostly in advance of the observational power, rendering ever greater instrumental means desirable. Not so in meteorology, for the purposes of which instruments can be constructed with accuracy beyond the power of adequately employing them. After referring to some popular notions on weather changes as related to the sun and moon, as well as to more systematic endeavours made to discover relations, in general insignificant, between position and periods of the moon and different meteorological elements, the President remarked that the modern meteorologist had happily found a wider sphere of work, for, troubling himself less about cycles and periods, he has seen the necessity of studying, by the aid of synoptic charts, the complex and broad phenomena of the atmosphere in all their varied relations. Before concluding, the President, referring to the various international congresses as having promoted uniformity of action and division of labour, said that meteorology now, perhaps more than ever, stood in need of combined action among its workers, and, alluding to the idea of federation, of which of late so much has been heard, suggested that a permanent federation of the meteorologists of different countries might regulate meteorological action and inquiry throughout the world, and so promote the better elucidation of meteorological laws, whilst also accumulating materials for the future discussion not only of the meteorology of the earth as a whole, but also of any periodical or secular changes, however produced, that might be proceeding thereon.—The following were elected the officers and Council for the ensuing year: *President*, W. Ellis; *Vice-Presidents*, G. Chatterton, C. Harding, C. E. Peck, and G. M. Whipple; *Treasurer*, H. Perigal; *Trustees*, Hon. F. A. Russell and S. W. Silver; *Secretaries*, G. J. Symons and Dr. J. W. Tripe; *Foreign Secretary*, R. H. Scott; *Council*, Hon. R. Abercromby, E. D. Archibald, F. C. Bayard, W. M. Beaufort, A. Brewin, F. W. Cory, H. S. Eaton, R. Inwards, B. Latham, Dr. W. Marquet, E. Mawley, and Dr. C. T. Williams.

INSTITUTION OF CIVIL ENGINEERS.—Feb. 1.—Mr. E. Woods, President, in the chair.—It was announced that six Associate Members had been transferred to the class of Members.—At the same meeting it was reported that twenty-one candidates had been admitted as Students.—The monthly ballot resulted in

the election of three Members and of twenty-five Associate Members.

SOCIETY OF ARTS.—Jan. 31.—Dr. Thudichum delivered the second of his course of Cantor Lectures 'On the Diseases of Plants, with Special Regard to Agriculture and Forestry.'

Feb. 1.—Sir G. Birdwood in the chair.—Mr. T. Armstrong, Director of the Art Department, Science and Art Department, South Kensington, gave the inaugural address of the recently appointed Section of Applied Art of the Society, 'On the Condition of Applied Art in England and the Education of the Art Workman.'—A discussion followed, in which Messrs. L. F. Day, W. Crane, J. H. Pollen, Donaldson, and others took part.

Feb. 2.—Capt. D. Galton in the chair.—Twenty-eight new Members were elected.—A paper 'On Sewage Irrigation' was read by Dr. A. Carpenter.

SOCIETY OF BIBLICAL ARCHEOLOGY.—Feb. 1.—Mr. P. Le Page Renouf, President, in the chair.—A paper was read by the Rev. C. J. Ball, entitled 'The Metrical Structure of Qenôth (Lamentations).'

ANTHROPOLOGICAL INSTITUTE.—Jan. 25.—*Anniversary Meeting.*—Mr. F. Galton, President, in the chair.—The following were elected officers and Council for the ensuing year: *President*, F. Galton; *Vice-Presidents*, Hyde Clarke, Dr. J. G. Garson, and Prof. A. H. Keane; *Secretary*, F. W. Rudler; *Treasurer*, A. L. Lewis; *Council*, G. M. Atkinson, Sir W. Bowman, E. W. Brabrook, Sir G. Campbell, C. H. E. Carmichael, A. W. Franks, Lieut.-Col. H. H. Godwin-Austen, Col. J. A. Grant, T. V. Holmes, Prof. A. Macalister, R. B. Martin, Prof. Meldola, Prof. Moseley, C. Peck, F. G. H. Price, C. H. Read, Lord A. Russell, H. Seeböhm, Prof. C. D. Thane, and M. J. Walhouse.

MEETINGS FOR THE ENSUING WEEK.

- MON. London Institution, 8.—'Art in the Past,' Mr. W. B. Richmond.
- Royal Institution, 8.—General Monthly.
- Royal Academy, 8.—'Architecture,' Mr. J. H. Middleton.
- Victoria Institute, 8.—'On Nature,' Lord Grimthorpe.
- Surveyors' Institution, 8.—'Artificial Manures and Feeding Stuffs, and their Residues,' Mr. T. A. Dickson.
- Aristotelian, 8.—'The Monodology of Leibnitz,' Miss M. S. Handley.
- TUE. Society of Arts, 8.—'Diseases of Plants, with Special Reference to Agriculture and Forestry,' Lecture III., Mr. J. L. W. Thudichum (Cantor Lecture).
- Anthropological Institute, 8.—'Notes on the Tribes of the Nile Valley north of Khartum,' Lieut.-Col. Sir C. Wilson.
- Royal Institution, 8.—'Respiration,' Prof. Gamgee.
- Colonial Institute, 8.
- Civil Engineers, 8.—'Further Discussion on "Sewage-Sludge and its Disposal" and "Filter-Presses for the Treatment of Sewage-Sludge."'
- WED. Royal Academy, 8.—'Sculpture,' Mr. C. T. Newton.
- Geological, 8.—'Evidence of Glacial Action in the Carboniferous and Hætian series, New South Wales,' Mr. T. W. E. David; 'Eruption of Mount Tarawera,' Capt. F. W. Hutton; 'Terraces of Rotomahana, New Zealand,' Mr. J. Martin.
- Society of Arts, 8.—'Purity of Beer,' Mr. A. G. Salmon.
- Microscopical, 8.—'Presidential Address by Rev. Dr. Dallinger on Recent Optical Improvements in the Microscope and the Operation of the Darwinian Law amongst the Minute Organisms.'
- THURS. Royal Institution, 8.—'Molecular Forces,' Prof. Rüchker.
- Royal, 4.
- London Institution, 8.—'Electric Bells,' I. Prof. S. Thompson.
- Mathematical, 8.—'On the Equation of Riccati,' the President; 'The Orthocentroidal Circle,' Mr. R. Tucker; 'On Polygons inscribed in a Quadratic and circumscribed about Two Confocal Quadrics,' Mr. R. A. Roberts; 'On the Binomial Equation $x^p - 1 = 0$,' 'Quinquesection,' Prof. Tanner; 'On some Symmetrical Determinant Relations connecting Elliptic Sines,' Mr. L. J. Rogers.
- Telegraph Engineers, 8.—'Adjourned Discussion on Prof. S. P. Thompson's Paper on "Telephonic Investigations."'
- Antiquaries, 8.
- FRI. United Service Institution, 8.—'Coast Defence by Gunboats,' Admiral Sir G. Elliot.
- Astronomical, 8.—'Anniversary.'
- Royal Academy, 8.—'Architecture,' Mr. J. H. Middleton.
- New Shakespeare, 8.—'On Volunomia,' Miss G. Latham.
- Society of Arts, 8.—'Economic Condition of India,' Dr. G. Watt.
- Royal Institution, 8.—'Gilded Chrysalides,' Mr. E. B. Poulton.
- SAT. Royal Institution, 3.—'Modern Composers of Classical Song,' Mr. C. Armstrong.
- Physical, 3.—'Annual General Meeting: Note on the Tensicity of Span Glass,' Messrs. E. Gibson and R. A. Gregory.
- Botanic, 3.—'Election of Fellows.'

Science Society.

The Council of the Geological Society have awarded the medals to be given at the anniversary meeting of the Society on the 18th of February as follows: The Wollaston Gold Medal to Mr. J. W. Hulke, F.R.S.; the Murchison Medal to the Rev. P. B. Brodie; the Lyell Medal to Mr. S. Allport; and the Bigsby Gold Medal to Prof. C. Lapworth. The balances of the funds at the disposal of the Society are awarded as follows: The Wollaston Fund to Mr. B. N. Peach, the Murchison Fund to Mr. R. Kidston, and the Lyell Fund to the Rev. Osmond Fisher.

MESSRS. KEGAN PAUL, TRENCH & Co. will publish immediately in the "International Scientific Series" "The Geographical and Geological Distribution of Animals," by Prof. A. Heilprin, of Philadelphia. This will be followed by a work to be entitled 'Materials for a Code

of International Law,' by Prof. Leone Levi. It has been prepared in anticipation of a conference on International Arbitration which will probably be held at the Hague next autumn, and will contain all the principles of international law in the form of a code and all the principal treaties on the subject. As these treaties go back to 1837, the year of the Queen's accession, the volume will be dedicated, by permission, to Her Majesty.

The *Weiser Zeitung* states that Prof. A. Ascherson, the botanist, of the University of Berlin, is engaged with his friend Prof. G. Schweinfurth upon a catalogue of the Egyptian flora, which is to be published this year by the Aegyptisches Institut. The number of hitherto known species of Egyptian plants is said to be 1,260. In the middle of February Prof. Ascherson is to start upon a journey in Lower Egypt. His object is to explore the less-known parts of the Nile Delta, and then to follow the march of the children of Israel through the Wilderness according to the theory of Schleiden and Brugsch as to their route. The journey is to be undertaken at the cost of the Egyptian Government, not at that of Prussia, and will probably last about three months.

The death of General Hazen, the chief Signal Officer of the United States, is announced.

The annual address of the President of the Royal Microscopical Society (Dr. Dallinger), to be delivered next Wednesday (the 9th), promises to be of unusual interest. Dr. Dallinger will pronounce an opinion respecting a quite new departure in microscope lenses, respecting which his authority will have much weight; and he will also state the results of his long continued researches on the validity of the Darwinian theory amongst the minutest forms of life.

The Anthropological Society of Bombay has issued the first number of its journal of transactions. Though not yet a year old, the society has over three hundred members.

The Committee of the Guthrie Memorial Fund, formed under Prof. Huxley for the purpose of making provision for the proper education of the children of the late Prof. F. Guthrie, will shortly close the subscription list.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE WINTER EXHIBITION OF SKETCHES AND STUDIES IS NOW OPEN, 8, Pall Mall East, from Ten till Five.—Admission, 1s.; Catalogue, 6d. ALFRED D. FRIPP, R.W.S., Secretary.

'THE VALE OF TEARS.'—DORÉ'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Doré Gallery, 35, New Bond Street, with 'Christ leaving the Precincts,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From Ten to Six Daily.—Admission, 1s.

MR. W. F. DICKES'S GALLERY OF OLD MASTERS, 81, Charlotte-street, Fitzroy Square.—NOW ON VIEW, Important Examples of Rembrandt and of his Scholars, G. Douw, Eeckhout, De Koninck, De Wet, and Brauner. Also of Teniers, Zorr, Rubens, Van Goyen, Van der Meulen, Van der Werf, Niels, Terburg, A. Ostade, Rottenhammer, J. Ruyssdael, Paul Potter, Both, Correggio, and many others from well-known Collections.—Admission by Address Card Daily from Two to Six, and by appointment at other times.

THE ROYAL ACADEMY.—WINTER EXHIBITION.

(Third Notice.)

The least satisfactory part of this admirable exhibition is the collection of pictures belonging to the schools of the Low Countries. Usually at Burlington House precisely the contrary is the case. Cabinet pictures are naturally better suited than large works for the walls of English private houses, and our collectors bought them up in every country in Europe during the last century, the time when most of our private galleries were forming and when Dutch art was held in high favour. Consequently no one need go out of England to study the characteristics of Dutch and Flemish painting in all their phases, except, perhaps, the most archaic. Even in it England is by no means poor, and many a quaint masterpiece lies waiting for the sunlight of fashion to illuminate it once more. We are quite prepared to see popular favour welcoming the pictures of

John of Bruges, Albert Ouwater, the artist of the terrific 'Martyrdom of St. Erasmus' at Louvain, Cornelius Engelbrechtszen, Jerome Bosch (Van Aken), and other forerunners of Jan Schoorl. Roger Van der Weyden is already talked about and partly known. The time will come, we hope, when the names of Simon Martini and the leading artists of the Burgundian Court will be better known than at present are those of Q. Matsys and his fellows, who depicted stiff-limbed, hard-visaged saints by the score. The graceful forms and elegant dignity of Hugo van der Goes, the suavity of Memlinc, the noble veracity of Jan Van Eyck, have received their share of honour from the Italians, who never withheld the praise due to the choicest art of Fustus of Ghent as exhibited in his epoch-making 'Last Supper,' which is now at Urbino. At present critics consider Lucas van Leyden, Bouts of Haarlem, and Lange Pier quite archaic artists, and their works are prized as rarities rather than for design, invention, pathos, and expression, in which they really excelled. Not more than half a dozen of them have appeared on the Academy walls in the eighteen years during which the winter exhibitions have been going on. The half dozen have included specimens like those of Van Leyden, which are not archaic nor pseudo-archaic—that is to say, they have represented neither ancient and primitive motives and technical types, nor that revival which for a certain time prevailed in Holland.

It is a thing to be lamented that the vigorous, original, and often tragical designs of painters of grotesques, of which the pictures of Breughel may serve for examples, have not found adequate illustration at the Academy or, for that matter, at the National Gallery, so that the British public is quite ignorant about this very fine department of art lore and curious poetry. The Breughels, a numerous family, have received scantier measure of justice in the Academy than Fyt. Vroomans, and that master of extravagance and ugliness, Marinus van Romerswale. Gradually, however, the hanging of fine and rare examples has revealed to the English public not a few fine painters, or increased the reputation of others hitherto little known. Thus last year J. Cousins's 'Andromeda,' No. 66, and the year before, Jan Ochterveldt's so-called 'Joyful Tidings' (84), secured them a pleasant place in many memories. This year it is the turn of Anthony Palamedes. There is not even at the Hague a finer, juster, or more lively illustration of his powers than Mr. C. T. D. Crews's thoroughly characteristic *Interior* (No. 64). The educating influence of these exhibitions cannot possibly be overvalued, nor is their use confined to the popularizing of ancient and foreign art. Year by year English reputations are, so to say, revived. Now it is Linnell, now Romney, now J. J. Chalon, now Vincent, now Wright of Derby, now Wilson, now James Ward, now Zoffany, and now Constable that excites attention; and even Reynolds, Gainsborough, Turner, Hogarth, and other greater stars are better understood than they used to be.

Omitting all the ordinary and some of the questionable pictures, the following may be taken as a summary of notes illustrating how successfully the R.A.s have carried on their self-imposed task. No less an Academician than Reynolds set them the example. His old masters, when shown for money by his servant Ralph, formed, we are disposed to think, the first exhibition of the kind in England. This occurred in April, 1791, and after the P.R.A. had in vain offered his collection to the Academicians for a small sum on condition that they should buy the Lyceum in the Strand, and there show the pictures to the public. Reynolds compiled the catalogue—a veritable *catalogue raisonné*—lent the pictures, which were both numerous and excellent; paid the rent of Ford's Auction Room in the Haymarket, where the exhibition was held, and other charges; and promised Kirkley half the profits

from shillings taken at the doors. Northcote believed there were no profits, but the wits tried to hit Sir Joshua by quoting 'Hudibras':—

A Squire he had whose name was Ralph,
Who f' th' adventure went his half.

Unless the Sign-Painters' Exhibition could be called a gathering of old masters' paintings, Sir Joshua had the honour of initiating the collections formed annually at the British Institution, towards continuing which his distinguished successor had done so much.

It is a pity that the chronological arrangement, which has been found at once convenient and instructive for Turner's drawings hung in the adjoining Water-Colour Room, was not adopted in Gallery II. Mr. Holford's well-known picture of *The Swing* (49) is distinguished by unusual freedom, firmness of touch, delicacy, and energy. The dainty figure of the chief performer and her graceful air are worth noticing. This is, indeed, a first-rate Pater, and the nearest approach the artist could make to Watteau's more brilliant and choicer art. Close to this very pretty piece hangs a capital Cuypp, called *A Storm off Dort* (50). Clear, bright, solid, warm, and well finished, it is a design full of motion and character. The tone and colour of Dort as seen through the sea-drift and mist, with pale gleams on the house-tops and towers, are first rate. Cuypp never did anything better. The bold attempt to represent lightning in daylight is by no means a failure, but it is a novelty. The picture belongs to Mr. Alexander. A far more famous Cuypp is the large *View of Dort* (75), now belonging to Mr. Holford, which was formerly cut in two, and the one half called a sunset, the other a sunrise! The latter is the proper name of the reunited picture. The atmosphere, which is slightly and equally charged with vapour, glows with the warmest and softest illumination, and the calm water is a masterpiece of observation and painting, full of the richest colour, and exhibiting at once the broadest effect and choicest finish. The draughtsmanship of the sails and rigging of the craft which seem to loiter on our right is most thorough. The stir of day is beginning in the whole view; but as yet the people do not seem fully awake, and the morning breeze delays to shake the drooping sails and ropes and to make a ripple on the smooth water. The poetry of reposeful Dutch calm pervades the place without a flaw, and the charm of art is complete.

The *Flowers* (51) of Jan Van Huysum, lent by Mr. M. Colnaghi, although not particularly remarkable, is more than good enough to show what an excellent, delicate, learned, and fine touch the painter of these searchingly drawn and painted blossoms possessed. We have seen a more ambitious, but never a brighter or a warmer example of the skill of an artist whose works were too often cold and hard. The *Portrait of a Lady* (52), by Netscher, though not quite so delicate and bright nor so equable in its surface, nor so animated in expression as many of his works are, is interesting as an example of an accomplished yet laborious artist. The *Landscape* (53), by A. Van de Velde, is an elaborate specimen of a kind of picture which has since his time served as a model for countless commonplace and conventional pieces, that represent only too truly the bathos of pastoral art. In sentiment it is thoroughly and sincerely Dutch, perfectly dull, and, like most dull things, literary as well as artistic, conscientiously minute in its details. Spoiled by a clumsy infusion of Italian influence, the whole is heavy, hard, toilsome, and black. In such pictures lies the origin of that mode of treating nature which is recognizable in bad German landscape painting. It is not possible to think of anything duller. Lord Carnarvon's *Landscape* (54) is attributed to Rubens, but it owes little directly to that master, although Jordaens may have painted it and Momper supplied a background, but more likely it is a copy, and a bad one. Mr. Holford's Karel du Jardin, known as *Travellers Halting*

(56), is a tolerably good example. The best part is the charmingly painted white pony. This redeems much that, as is frequent with Du Jardin, is dull, heavy, flat, and due to the lamp. The picture is signed, and dated 1655, which is rather early in the author's career. He was born in 1625. This picture shows that he stands exactly between Berchem and Paul Potter, with but a moderate share of the good qualities of either. The pony reminds us of Lingelbach, but it is almost too good for the somewhat heavy hand of that careful draughtsman. The *Landscape, with Cattle* (89), by Du Jardin, is welcome as representative of an artist who sometimes etched with more spirit and rustic truth than he painted.

A thoroughly good, honest, and accomplished painter is seen at his best in the capital Cornelius Janson van Ceulen, *Portrait of Sir H. Hobart* (57), a fine life-size figure, decidedly the best work of his that we know. It is exceptionally crisp, and less hard and flat than usual, and there is some sense of colour and warmth. The *Portrait of a Lady* (78) is attributed to Van Ceulen, and may be by him, but its rather excessive hardness and austerity and flatness, and the mechanical treatment of her ornaments, such as the lace she wears in abundance, remind us strongly of a moderately good Jan van Ravesteyn. No. 59, *A Forest Scene*, is beyond question by Hobbema, whose name it bears. Although, as usual, it has darkened considerably, it is a noble instance of that rough romantic vigour he excelled in. It is full of the sentiment of the sandy heath and forest. Thus it possesses a charm we moderns, whose landscapes seem to have been cultivated out of vitality, can hardly be expected to appreciate. The pools, the scrub, the half-starved oaks, the broken banks and deeply rutted road are all seen under a melancholy daylight which is grave enough to be impressive. The sands of Drenthe never looked more sombre, and yet the painter often treated them in a joyous spirit. People nowadays enjoy his pictures so thoroughly that it is nearly incomprehensible how it came about that his contemporaries almost overlooked not only Hobbema's pictures, but himself. He was in his youthful prime when he wrote the date 1663 upon Mr. Holford's well-preserved canvas. A master whose works the National Gallery should look after is well represented by Fyt's capital *Dead Swan, &c.* (60), lent by Mr. Sellar, and a work distinguished by firmness, crispness, and dexterity of touch in the animals, while, as is often the case with Fyt, all the accessories, draperies, sculptured stones, and background, are ill drawn, weak, and confused. The swan, though cold in colour, is admirably drawn and modelled; the flowers are hard and heavy, while the splendid plumage of the peacock is first rate. The vigorous picture of a big *Dog Drinking* (76) is bold and learned enough to convince observers that in Fyt even the energetic and masculine spirit of Snyders, his sweeping and emphatic brush, and thorough knowledge of the beasts he painted, found a worthy rival who was rarely inferior, except in grandeur of style and passion of design. Another good animal painter, some of whose pictures were formerly attributed to Snyders, while many are so still, is Paul de Vos, whose *Fight between a Cock and a Peacock* (84) will be studied with interest by those who do not know his works and have been attracted by Van Dyck's fine portrait of him lent by Capt. Verney to the Grosvenor Gallery, a capital example of the painter. Snyders married the sister of Paul and Cornelius de Vos, and Van Dyck's fine portrait of her and the animal painter is now in the Grosvenor Gallery, while Cornelius's handiwork is to be seen at the Academy in Mr. Holford's *Portrait of a Lady* (74), which is an admirable piece of draughtsmanship, sincerely and carefully painted without affectation or chic of any kind, and as sound as when it left the Dutchman's easel. It is rather more lightly,

not to say slightly, touched and of weaker impasto than ordinary. On the other hand, the 'Dog Drinking' would have stirred the heart of James Ward, and is, in vigour, if not in roughness, exactly what Landseer successfully aimed at before he became a fashionable painter.

The *Portrait of the Princess Mary* (61), mother of William III., was a Van Dyck originally, but has been much repainted, and its ruin has been completed by an atrocious frame. It may be compared with the still prettier figure of the same royal damsel in the Queen's picture now in New Bond Street, of which it repeats the motives, colour, attitude, costume, and expression. The princess was older, however, when this single figure was painted than when she appeared in the group, so the former must be due to independent sittings. It appears to be a repetition of the finer picture at Berlin, with variations (Smith, Supplement, No. 49). Two noble Van Dycks, which we have already mentioned as the first-fruits of Lord Leconfield's liberality in exhibiting the treasures of Petworth in London, are in Gallery III. The first and finer represents, with all the perfection of the painter's art, one of the most beautiful and sweetest of Englishwomen, of whom it was, with a fine hyperbole, said that she grew like a lily at the mouth of hell. *Ann, Countess of Bedford* (140), was the daughter of Robert Carr, Earl of Somerset, and his Countess Frances, born Howard, the divorced wife of Robert Devereux, Earl of Essex. It is said that she was ignorant of her parents' infamy until she read the history of it in a pamphlet that had been accidentally left in a window-seat, and that she was so overwhelmed by the discovery that she fell down in a fit, and was found senseless with the book before her. She was much loved for her gentleness and admired for her beauty. Her husband, whose whole-length portrait, in a noble group with Digby, Earl of Bristol, is now at the Grosvenor Gallery, fell in love with her, and despite the opposition of his father, the fourth Earl of Bedford, determined to marry her. "Marry whom thou wilt except a daughter of Somerset," said the old earl, who, on account of the treatment he had experienced at the hands of the favourite, hated Carr even more than he abhorred the crimes of the beautiful Lady Anne's mother. At length the king interposed, and sent James, Duke of Richmond (see his portraits at the Grosvenor, Nos. 32, 53, and 142), to the obdurate earl, and he yielded on hard conditions as to the dower of Lady Anne. Somerset, who was reduced to comparative poverty, acted generously in selling his house at Chiswick, plate, jewels, and furniture, to raise the 12,000*l.* demanded, and he said that he preferred rather to undo himself than make the girl unhappy. She was married in 1637, i.e., about the time this picture must have been painted, and she soon heaped coals of fire on Bedford's head. Lord Hailes recorded that when the old lord was seized with small-pox, a disease fatal to the Russell family, all his own children fled, but Lady Anne remained with him, caught the distemper, and recovered, although at the expense of her beauty. At first opposed to the royal pretensions, her husband afterwards joined the king at Oxford. He carried St. Edward's sceptre at the coronation of Charles II. in 1661. In 1694 he was created Marquis of Tavistock and Duke of Bedford. Countess Anne died May 10th, 1684, aged sixty-four, and was buried at Chenies, where her husband was likewise interred, and where their effigies lie under a canopy supported by Corinthian columns. Their second son was his father's namesake, the hapless Lord William Russell, executed July 21st, 1683, for an alleged share in the Rye House plot; he married Rachel, daughter of Thomas, Earl of Southampton, and Rachel, born De Rouvigny, whose portrait as 'Fortune,' one of the most brilliant Van Dycks at Althorp, is now in New Bond Street. Earl Thomas was the son of Shakespeare's friend. Lambert Lombart en-

graved the picture before us among the famous twelve "Countesses"; it is one of the sweetest of them, and in its sentiment, as well as in its technique, it is perhaps the most charming of all Van Dyck's pictures of Englishwomen. Distinguished by its beautiful silvery greyness and tenderness of tone, it is the very thing Reynolds aimed at, and did not often attain. The young matron, with her fair and honest face, appears to bring the freshness of morning air along with her; she seems a type of grace, refined, intelligent, undemonstrative, and all unconscious of herself, incapable of self-assertion and entirely pure. The picture is a perfect harmony of lustrous and clear grey-blue tints, with a pale dead-leaf coloured scarf; in tone it is quite equal in its way to a Titian. The carnations are in delightful keeping with the dress and the leafy background of rich warm greens and browns and the darker curtain which hangs near the figure. As an example of the treatment of a mass of blue, a matter in which Gainsborough toiled helplessly behind his model Van Dyck, this picture is perfectly successful. The hands, as is frequent, are not Van Dyck's. Van Dyck painted the Countess Anne frequently. There are portraits (two) in the Louvre, at Althorp, Woburn, and Wilton. This example is Smith's No. 506. Earl Spencer's version, with a greyhound, is a delightful picture; it was at South Kensington in 1876 as No. 81. Lord Leconfield's version has not been away from Petworth, where it is No. 218, since it was No. 63 at the British Institution in 1820. The other Van Dyck is likewise from Lord Leconfield's noble gallery, and it represents *Elizabeth, Countess of Devonshire* (142), daughter of William, second Earl of Salisbury, who married William, third Earl of Devonshire. She is an almost girlish, very fair lady dressed in white, whose costume proves how admirably Van Dyck's drapery-painter served him. It is not so good a portrait as its companion, and it seems to have suffered seriously in cleaning. It is Smith's No. 581, and, like the above, was engraved as one of the twelve fair "Countesses," pictures which, by the way, included more than one handsome young peer. The Duke of Devonshire has another portrait of his ancestor the Countess Elizabeth.

NEW PRINTS.

THE Fine-Art Society has sent us a proof of a new plate engraved in a quasi-mezzotint manner by Mr. Gerald Robinson after one of Van Dyck's portraits of Henrietta Maria, a bust in profile. The features are very strongly marked. The queen's hair, always scanty, is trained from an horizontal parting in small curls lying upon her forehead. It is an excellent and highly expressive likeness, depicting clearly the strength and voluptuousness and some of the petulance of the queen's character, her big nose, full lips, of which the lower protrudes, her sunken small eye, forehead rather low, but prominent, and her very long and large chin. The picture is one of the latest, if not the latest of Van Dyck's works, and shows her Majesty looking older than her thirty-two years, to which she had barely attained when the painter died in 1641, would warrant, unless dire distress and her condition at that time be taken into account. The picture is at Windsor, and formerly belonged to James II., in whose catalogue it is mentioned as "The Queen Mother to the Waste, a side face," No. 441. It was engraved in line about forty years ago by J. H. Robinson. Mr. Gerald Robinson's version is excellent, well drawn, solid, and cleverly modelled, and it exhibits a very satisfactory reading of the expression.

Messrs. Dickinson have favoured us with two proofs of a plate etched by M. L. Richeton, being a portrait of the late Mr. Fred Archer, which is all that could be desired for the subject.

FIN-ART SOCIETY.

MR. E. BELLASIS, Lancaster Herald, and Mr. J. Hamerton Crump, B.A., have nearly completed their work (begun in 1874) on the monumental inscriptions of Westmoreland. It will be published by Mr. Wilson, of Kendal, in large octavo, under the title of 'Westmorland Church Notes; or, the whole of the Heraldry and Epitaphs of the Thirty-two Ancient Parish Churches and Churchyards in the County of Westmorland,' and will include some 5,500 entries and blazons.

THE 'Calendar and General Directory of the Science and Art Department,' 1887, has been published, and, besides the general information about the affairs of the Department, contains many interesting and useful details, such as a history of the Department from 1835, and numerous lists, indexes, and tables. The last show an amazing number of persons under training, and are sufficient to justify the highest expectations from their studies, if successfully conducted.

WE understand that the trustees of the British Institution intend to test by legal means the authority of the Charity Commissioners to put forth the scheme for the appropriation of the surplus fund of the society to which we referred at length on the 15th ult. The trustees will thus carry out the resolution to which we referred on that occasion. In this connexion let us express our surprise that although this subject has been discussed with much energy, and has provoked several curiously ridiculous applications for the money to be devoted to some very wonderful purposes, no one has, so far as we know, stated that so long ago as July 2nd last the Commissioners issued a circular to the authorities of the Royal Academy, the Society of Painters in Water Colours, the Institute of Painters in Water Colours, the President of the Society of British Artists, the Visitor of the National Art Training Schools, and the three Slade Professors. This circular gave a general history of the British Institution and its surplus funds, and explained the project of the trustees for the allotment of the money to the National Gallery and the National Portrait Gallery. The Commissioners invited suggestions from the artistic authorities indicated, all of whom, except the Slade Professors of London and Cambridge, the Visitor, and the President, replied; but none of the answers seems to have commanded the approval of the Commissioners, who fell back upon their own very characteristic scheme. We have already urged several objections to this plan, among which are—(1) that it promotes nothing the original subscribers to the Institution gave their money to effect; (2) that one of the main objects of the subscribers, i.e., the purchase of pictures for the nation, is still desirable and feasible; and (3) that whereas the "scheme" involves spending money on a clerk, and probably other officials, whose salaries would swallow up not a little of the income, the money would, if assigned to the Directors of the public galleries, be applied without loss. It is a pity that, as seems too likely, some of the money will be spent in law proceedings.

THE French journals announce the death of M. L. J. Daumas, sculptor, the oldest surviving pupil of David D'Angers, who was born at Toulon in 1801, and made his first appearance at the Salon of 1833, when he contributed 'Un Jeune Gladiateur après le Combat.' 'Le Cavalier Romain' on the Pont d'Iéna is his. He obtained a Third Class Medal in 1843, and two Medals of the Second Class in 1845 and 1848 severally; he became a Knight of the Legion of Honour in 1868.

THE Fine-Art Society has appointed to-day (Saturday) for the private view of an exhibition of drawings of the "Norfolk Broads and Rivers," by Mr. E. H. Fahey. Mr. McLean has formed a collection of sketches by Mr. J. Surtees, styled "North and South of the Alps and Riviera," the

private Both the public already in ques have m colour themself and ch chose appropri inhibition Donne At th Boussoo public c and Sp skill o Fichel, Marcke THE of the for the the pub is in Co THE versazi College 9th ins Freder THE courtec Instit Dr. He men of tute, a good h Italian the arr the us deprive racter. as earl illustri 1844 at stitute. to the to furt A se by a re State, of Mr. on the family depend forgeri London portion orator; letters called Mr. F. G. modes It is a part of Loyola Vis welcom charie Masqu viewin been erecte statue side o Métie last; Leblan alkali Blanc TH an an The g

private view of which occurs to-day (Saturday). Both these collections will be opened to the public on Monday next. The painters have already produced works which may be said to prove their capacities to deal with the subjects in question. Mr. Fahey's drawings of the Broad have more than once charmed us at the water-colour exhibitions. His very mannerisms lend themselves to the apt expression of the peculiar and characteristic pathos of the scenes he has chosen to represent. The same days have been appropriated by Messrs. Dowdeswell to the exhibition of drawings and sketches by Mr. B. J. M. Donne from Alpine and Italian scenery.

At their gallery in New Bond Street, Messrs. Bousso, Valadon & Co. have opened to the public a collection of modern French, Italian, and Spanish pictures, including examples of the skill of MM. Gérôme, Benjamin-Constant, Fichel, Chaplin, Flameng, Coomans, and Van Marcke.

The private view of the Eleventh Exhibition of the 19th Century Art Society is appointed for the 12th inst. On the following Monday the public will be admitted to the gallery, which is in Conduit Street.

The Graphic Society intends to hold a conversatione in the Flaxman Gallery, University College, Gower Street, on the evening of the 9th inst., when a collection of the works of Mr. Frederick Tayler will be shown to the guests.

The death is announced of the learned and courteous Director of the German Archaeological Institute at Rome. No one regretted more than Dr. Henzen, who delighted to see distinguished men of all nations at the meetings of the Institute, and was ever ready to talk with the utmost good humour in a strongly Teutonized kind of Italian, Prince Bismarck's decree which upset the arrangements of Niebuhr, and, by enforcing the use of German and forbidding Italian, deprived the Institute of its international character. Dr. Henzen was a pupil of Welcker, and as early as 1841 he went to Rome with that illustrious scholar. He succeeded Abeken in 1844 as an assistant and sub-librarian at the Institute. He devoted much time and attention to the study of inscriptions, and did a great deal to further our knowledge of epigraphy.

A SENSATION has been created in Massachusetts by a report made to the Historical Society of the State, by a committee under the chairmanship of Mr. F. Parkman, the well-known historian, on the Sharples portraits of Washington and his family. The claim of the portraits to be genuine depends largely on letters which are pronounced forgeries. A letter alleged to be written by a London banker named Cary is proved to be a portion of a speech of Charles Phillips, the Irish orator, delivered in 1814 at Killarney! These letters appeared in a handsome volume lately called 'Memorials.'

MR. REDWAY is printing a letter from Dr. F. G. Lee, of All Saints', Lambeth, on 'Immodesty in Art,' addressed to Sir F. Leighton. It is furnished with a motto from the second part of 'Locksley Hall' and one from Ignatius Loyola.

VISITORS to the Jardin du Luxembourg will welcome with pleasure the statue by M. Zacharie Astruc, representing 'Le Marchand de Masques,' which we admired greatly while reviewing the Salon of 1883. This work, having been acquired by the State, will shortly be erected in front of the Grand Bassin. A good statue of Denis Papin has been put up at the side of the Cour du Conservatoire des Arts et Métiers. A third statue has place near the last; it is by M. Hiole, and represents Nicolas Leblanc, who found out how to manufacture alkali (la soude artificielle). A statue of Louis Blanc is to be erected in the Place Mons.

The Russian papers report the discovery of an ancient city on the banks of the Dnieper. The group of ruins about five versts below the

village of Bielozevsk has long been known, but it is only lately that excavations have been made upon the site. Traces are now found of regularly constructed streets, water-pipes, foundation walls of houses and rooms, which are full of fragments of pottery, bones, domestic utensils, remnants of statues, and architectonic ornaments. Pieces of lead and coins have also been found with the inscription "Olbia," so that there is little doubt that it is the site of the city of that name. Only about a tenth part of the ruins have been explored as yet; but digging is to be recommenced in the spring, when the so-called "kurgane" (burial hillocks) will be explored, from which a great booty is expected.

WHILE excavating under a house in the Gumpendorfer Strasse, Vienna, some workmen have discovered a stone tablet with a well-preserved inscription of the reigns of the Emperors Trebonianus Gallus and Volusianus.

THE *Kunst für Alle* has a full account of Baron von Biel's recent bequest for the encouragement of fresco painting in Germany. A sum of 3,000 marks a year is placed at the disposal in turn of the academies of Düsseldorf, Munich, Berlin, and Dresden, and of the united art schools of Carlsruhe, Stuttgart, and Darmstadt. The prize for 1886 was to be given to the best fresco painted in North-Western Germany during the year, and was allotted by the Düsseldorf Academy to L. Peil for his 'Thanksgiving after the Battle of Leuthen.' Any German householder, says F. Pecht, in his journal, has now a chance of a fresco on his walls. He has merely to send to the academy or art school of the district in which his house is geographically situated, stating the size of the wall and the subject he wishes to be painted. The academy selects one amongst the applicants, and gives the commission to one of its pupils. The cost of scaffolding, preparation of the wall-surface, and other incidental charges, are borne by the applicant. The young artist receives the full sum of 3,000 marks. In 1887 the turn comes to the art schools of Baden, Württemberg, and Hesse; in 1888 to the Dresden Academy, for Saxony and Thuringia; in 1889 to the Munich Academy, for Bavaria; and in 1890 to the Berlin Academy, for Prussia and North-East Germany.

THE German papers are not alarmed by the intention of the authorities of Nuremberg to "restore" the famous panels sculptured by A. Kraft, representing the Stations of the Cross; but would it not be better to remove those admirable carvings, place them under glass, and substitute copies in the sites of the originals? When these operations are complete the Schönen Brunnen is to be taken in hand and "restored."

MUSIC

THE WEEK.

ROYAL COURT THEATRE, LIVERPOOL.—'Nordisa,' Romantic Opera in Three Acts. By F. Corder.
ST. JAMES'S HALL.—Novello's Oratorio Concerts: Spohr's 'Calvary.'

It may be as well to commence a notice of Mr. F. Corder's new opera, produced under Mr. Carl Rosa's management at the Royal Court Theatre, Liverpool, on Wednesday of last week, by correcting a misstatement which appeared in a daily journal next day. It was there asserted that 'Nordisa' was commissioned by Mr. Rosa in consequence of the success of the composer's cantata 'The Bridal of Triermain' at the recent Wolverhampton Festival. If that were true, it would mean that a full-sized opera could be written, composed, rehearsed, and produced in a period of four months—a well-nigh impossible feat. But the statement is also an injustice to Mr. Rosa, who accepted 'Nordisa' before Mr. Corder had achieved

any real success as a composer. One who has done more for English musical art than any living Englishman should have full credit for this latest instance of his enterprise and zeal. Hitherto Mr. Corder's name has been more familiar to musicians than to the general public. He commenced by aiming high, but he did not possess sufficient strength—or, at any rate, experience—for his lofty flights, and he remained for a time in the background as a composer, though displaying considerable literary ability in his translations of Wagner's music-dramas, and in the racy and pungent articles he contributed to the *Musical Times*. In 'The Bridal of Triermain' he may be said to have afforded an illustration of the proverb that sweet are the uses of adversity. Carefully written down to the capacities of ordinary choral societies, the work, as we said at the time (*Athenæum*, No. 3074), exhibits a fund of fresh and piquant melody most refreshing in these days, while musicianship of a high order reveals itself on almost every page of the score. We may declare at once that the same qualities in even greater abundance are to be found in 'Nordisa.'

But before speaking in detail of the music it is necessary to say a few words respecting the libretto. This Mr. Corder has provided for himself, the groundwork being an old French melodrama, 'La Bergère des Alpes,' of which two English versions have been produced, though both have long since been forgotten. The central episode of the story unquestionably offers scope for picturesque musical treatment; but an air of unreality hangs over the whole business, effectually preventing any genuine interest in the personages of the drama. Mr. Corder has shifted the scene from Switzerland to Norway in 1750. During the long dark winter the cattle on the mountains have to be tended by some one who is content to be shut off by the snow from all communication with the world, and, strangely enough, a delicate girl is chosen for this fearful duty. Why it is not undertaken by a hardy company of shepherds we are not given to understand. Nordisa is led with ceremony to her lonely *sæter* or hut; but when her friends have all descended, Count Oscar of Lydal, who has been attracted by her beauty, appears, and with the utmost *naïveté* and unconsciousness of wrong she welcomes him as a companion and bids him remain. The tide of passion quickly rises between the pair, but Oscar's better nature at length prevails, and he is about to tear himself away when an avalanche descends and renders retreat impossible. The situation is doubly awkward, because Oscar is compelled by an oath to his dying father to marry his cousin Minna, the daughter of Baron Nymark, for whom he does not care, nor she for him. Still when he escapes from his imprisonment with Nordisa he is ready to fulfil his engagement, and is about to sign the contract when Nordisa reappears in great distress, her good name having suffered. At this point her reputed father, Andreas Brand, an old soldier, arrives and declares that she is really the baron's daughter, and that Minna is his child, his wife, who nursed both infants, having changed them in order to gratify her vanity. Oscar, therefore, can fulfil his vow to his

father by marrying Nordisa, and Minna, who throughout has exhibited plebeian manners, is free to take a young officer for whom she has a preference. This rather silly business resembles the *dénoûment* in 'H.M.S. Pinafore,' and we cannot say that in a constructive sense Mr. Corder's book is a whit superior to the average operatic libretto of past times. This is disappointing; but in justice to the author it must be admitted that his language is generally far more worthy of being set to music than that with which Balfe and Wallace had to deal. In the lighter portions of the opera there are many humorous touches, and in the love duet in the second act the note of genuine passion is sounded. We could point to several awkward lines, but to do so would scarcely be just, as for the most part the diction is smooth and flowing.

In his modest preface Mr. Corder says that Wagner having recommended beginners to commence with the *Singspiel*, he has followed this advice, and his work has, therefore, no pretensions to rank as grand opera. The wisdom of the course he has adopted is indisputable. Further on he declares that his aim has been merely to please the public, not to astonish or educate them. Against this we have also nothing to say, provided that in endeavouring to please the composer does not pander to vulgar tastes or forget the dignity due to his art. For the most part Mr. Corder's opera is unimpeachable; but there are one or two exceptions, to which we shall presently call attention. At the outset he enlists the sympathies of musicians by presenting an overture in regular form, and a brighter and more spirited opera prelude has not been written since Auber's best days. It is made up of materials taken from the body of the work and welded together with consummate skill. Attention should be particularly directed to the beautiful religious strain, in the form of a short-metre hymn, which forms the *coda*, as this plays an important part in the opera. We are again reminded of Auber in the sparkling market choruses and Scandinavian dances at the commencement of the first act, but only in a general sense. The themes, and still more the harmonies, are fresh and original, with just a tinge, and no more, of Northern colouring. After a lively concerted piece for Minna, her mother, and her lover, Lieut. Hansen, comes a blot on the opera, an interpolated cradle song for Minna. We presume it was introduced to strengthen the part; but it is ridiculously out of keeping with the rest of her music, which is light and florid, resembling that of Filina in 'Mignon.' Passing over another concerted piece, and a duet for Oscar and the Lieutenant, we come to an air for Nordisa's supposed father, who has just returned after many years' confinement in Siberia. This is an effective piece, but less original than the preceding music. The entrance of Nordisa, who is about to ascend to her winter quarters, gives occasion for a beautiful *finale*. The maiden speaks of the terrors of her life during the long dark winter and of her trust in Providence, picturesque music being here mingled with the religious strain above mentioned. The *ensemble* is so effective, especially at the close, when the party wind up the mountain, that we forget the absurdity of the whole situation, and

cannot choose but admire. The composer has not yet, however, put forth his full strength.

The second act takes place on the height where stands Nordisa's hut. There is an *entr'acte* "On the mountains," tender and melancholy in character, and after the rising of the curtain a quaint and piquant little ditty for a shepherd youth. The procession arrives from below, Nordisa's friends (!) bid her farewell in a concerted piece of no great significance, and the maiden is left alone. From this point the music takes a fresh turn. Nordisa has some beautiful couplets weirdly harmonized, after which Oscar appears and has a song, the accompaniment of which is more effective than the voice part. Before he makes his presence known Nordisa sings the only genuine piece of Scandinavian music in the opera, a pretty Norwegian cattle call. Oscar echoes her words, she bids him welcome, and the most important scene of the opera commences. At first the music is not remarkable, but it gradually warms up, and the influence of Wagner makes itself apparent. No blame can accrue to the composer for this; it would be difficult, if not impossible, at present to exhibit complete independence of the Bayreuth master in a love duet, and very great credit is due to Mr. Corder for having avoided anything like direct plagiarism. One movement may remind us of 'Tannhäuser,' but only in the general character of the music, not in its phraseology. The climax when the avalanche descends, just as Oscar is about to leave, is splendidly approached, and with rare artistic propriety the act closes with the same choral to which, in the first act, Nordisa has sung the words "But God is everywhere, His hand directs the storm."

The first half of the third act is the weakest portion of the opera, though happily it can be curtailed without any injury to the dramatic interest. A rather feeble wedding chorus, a florid air for Minna, and a commonplace ballad for the Lieutenant, are all unworthy of Mr. Corder; but approving mention may be made of a duet for the two characters named, written as a canon in the seventh. Another weak and almost vulgar wedding chorus follows; but when Nordisa enters pale and heart-broken, the composer rouses himself and throws off the unbecoming mantle of Balfe. The heroine relates her troubles in an extremely expressive air, and some of the music of the second act returns, with admirable effect. A fine *ensemble* follows, but the effort is not maintained. According to the published score the close is hurried and ineffective, though happily this was recognized in time, and the trivial wedding chorus now gives way to the oft-quoted religious melody, thus rounding off the work in a symmetrical and consistent way.

We have spoken frankly of some defects in 'Nordisa,' and the more readily because they can easily be corrected in the present work and avoided in future efforts. Another fault not yet noticed is the frequent false accentuation of the words, Mr. Corder sometimes sacrificing the words to the music, which in a literary musician is surprising. But when every possible deduction is made, there remains the unquestionable fact that the new opera contains more originality and

beauty than any of Mr. Carl Rosa's previous novelties; and that its success will be sufficient to induce the composer to go forward we have little, if any, doubt.

It will not interest London readers very much to know how the work is performed in Liverpool, but it is due to Mr. Rosa to say that, except as regards the orchestra, the performance would bear comparison with any we have witnessed in the metropolis. The arrangements of the stage business and tableaux are admirable, and the views of the Norwegian mountains and fiords are good. The two leading characters are played in the most conscientious way by Madame Gaylord and Mr. Scovel; and Madame Burns as Minna, Mr. Max Eugene as Andreas Brand, and Mr. Sauvage as Minna's lover, Frederick Hansen, render ample justice to their respective parts. We are pleased to learn that 'Nordisa' is, apparently, a great success. By the time these lines are before our readers it will have been given five times already, and the demand for seats is said to be almost beyond precedent.

By reviving 'Calvary,' unquestionably the finest of Spohr's three published oratorios, at St. James's Hall last Tuesday, Messrs. Novello & Co. have placed amateurs under an obligation. As the work had not been heard in a London concert-room since 1852, it had all the charm of a novelty to the very large majority of the audience. That so noble an example of its composer's style has so long been shelved would be astonishing but for the consideration of the nature of the subject. A generation ago there were many well-meaning but narrow-minded persons who objected on conscientious grounds to the performance of a work dealing with so solemn a theme as the Crucifixion. On the occasion of its first production, at the Norwich Festival of 1839, it was denounced from the pulpit of the cathedral in that city as an impiety, not to say a blasphemy. The principal clergy headed the crusade against the work, and it is not a little curious that the alteration in public sentiment on this matter should have been chiefly the work of the clergy; for there can be little doubt that it is to a great extent the performances of Bach's 'Passion' in our cathedrals and churches which have proved that there is no irreverence involved either in the presentation of the subject or in the dramatic treatment of the part of Christ himself.

Those who are familiar with Spohr's style will not be surprised to find that in 'Calvary' he is most successful with the more tender and pathetic passages. In such numbers as the opening chorus, "Gentle night, O descend," the lovely solo and chorus "Though all thy friends prove faithless," the air "When this scene of trouble closes," and the *finale* "Beloved Lord, thine eyes we close" (to name but a few instances), we see Spohr at his very best. Perfect in melody and exquisitely harmonized, these pieces are no less admirable for their truth of expression. Very fine, in a more dramatic style, are the air of Judas, "Woe, horror, grief, despair," and the entire scene in the judgment hall. In other places, where more vigour is required, Spohr fails to be wholly satisfactory. This is more particularly the case in the final chorus of the first part, "Upon his blood," which, however beautiful as

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music, falls far short of the dramatic exigencies of the situation. In "Shame, shame!" and "King of Israel, help thou thyself," a more correct note is struck. Yet, after making all deductions for shortcomings, the oratorio remains a masterpiece of beauty and pathos. As the climax approaches the composer rises more and more to the situation, and the later numbers, such as the recitative "Behold the closing scene is near," and the chorus "In this dread hour of death," appeal irresistibly to the deepest feelings. Had Spohr written nothing but this oratorio his name would live in the history of music.

Of the performance on Tuesday we can only speak in terms of qualified praise. The chorus was excellent; a finer body of singers could perhaps hardly be found in London, and they rendered Spohr's difficult music in a manner which, on the whole, it would be hard to overpraise. Of the soloists Mr. Santley and Mr. Henschel carried off the honours, the latter gentleman especially singing magnificently throughout the evening. Mr. Barton McGuckin was not well suited with the tenor music; his singing was correct, but cold and unsympathetic. Mrs. Henschel was satisfactory in the soprano solos, and the smaller parts were well filled by Miss Meason and Madame Marian Mackenzie. But the chief fault of the performance was that Dr. Mackenzie, who conducted, took many of the movements very much too slow. In a work containing so large a proportion of slow music as Spohr's oratorio this is a very serious fault. At the Norwich performance of 1839, under the composer's direction, the first part played just fifty-eight minutes; on Tuesday it occupied at least seventy. Some of the numbers were completely spoilt from this cause. We entertain the highest opinion of Dr. Mackenzie's ability as a musician; it is, therefore, incomprehensible to us how he can so far have failed to grasp the spirit of Spohr's music as to make the mistakes we refer to, especially as the score contains metronome marks, presumably by the composer himself, which in many cases were altogether disregarded. *Non omnia possumus omnes.*

Musical Gossip.

It is understood that the article on the works of Handel in the current number of the *Edinburgh Review* is from the pen of the Right Hon. J. Balfour, M.P.

The Philharmonic Society has issued its preliminary announcements for the coming season—the seventy-fifth of its existence. Six evening and two morning concerts will be given during the months of March, April, May, and June. Four new works, composed expressly for the Society, are promised—a Suite by Mr. Corder, Concerto for Pedal-Piano by Gounod, a vocal scena by Randegger, and a vocal duet by Stanford; while Brahms's E minor Symphony, Cowen's Scandinavian, Goetz's Symphony in F, Mozart's recently published Concertante Quartet, and several other works of smaller dimensions, are to be given for the first time at these concerts. Mr. Arthur Sullivan will continue to hold the post of conductor, and Mr. Carrodus that of leader.

HANDEL'S 'Judas Maccabæus' was performed at Mr. Charles Halle's concert in the Free Trade Hall, Manchester, on Thursday evening.

ABOUT six months ago we reviewed in these columns M. Pouglin's charming 'Anecdotic History' of Verdi (*Athen.*, No. 3065). We

have now much pleasure in drawing attention to an English translation of the work from the pen of Mr. J. E. Matthew, a well-known and enthusiastic amateur (Grevel & Co.). As we noticed the original work in some detail, it will suffice now to say that Mr. Matthew has acquitted himself excellently of the task of translation, and that the well-printed volume will be heartily welcomed by musicians. Its appearance at a time when Verdi's forthcoming opera is the object of general interest is especially opportune.

M. DAVIDOFF, the director of the Conservatoire at St. Petersburg, has resigned his office. Rubinstein, the former director, has consented to resume the post which he abandoned in 1867.

THE ninth London Symphony Concert yesterday (Friday) week contained little novelty, and may therefore be dismissed in a few lines. Prominence was given to the music of Mozart, the programme containing the beautiful Symphony in E flat, and six numbers from 'Cosi fan Tutte,' in which Mesdames Larkcom and De Fonblanque, and Messrs. Kaiser, Thorndike, and Clive took part; and Mr. Max Pauer gave a fine performance of Brahms's difficult and laboured Pianoforte Concerto in D minor, Op. 15.

A PIANOFORTE TRIO in C minor, by Mr. Arthur Foote, the American composer, whose Suite for Strings was favourably mentioned a few weeks ago, was performed at last Saturday's Popular Concert. It is a well-written work and fairly pleasing, but without a trace of individual expression. Brahms is the composer whose style is chiefly reflected in the music, syncopation being largely employed, though at the same time Mr. Foote writes with clearness and without affectation or straining after effect. Mozart's Quartet in D minor, Beethoven's Sonata in E minor, Op. 90, and Schubert's Fantasia in C, Op. 159, for piano and violin, were included in this programme. Mr. Charles Halle was the pianist, and Mr. Lloyd the vocalist.

THERE were two first appearances on Monday. Herr Heerman, who made a favourable impression at the Crystal Palace Concerts last season, took Madame Néruda's place as leader, and won general approbation by his sound artistic playing in Beethoven's Quartet in A, Op. 18, No. 5, and Schumann's Trio in D minor, Op. 63. Considerable interest was felt in Herr Schönberger's debut, particularly as he was announced to play Beethoven's Sonata Appassionata, the greatest of all pianoforte composers not being represented in the young artist's recital three weeks ago. We are compelled to say that the performance was a great disappointment, and those who heard Herr Schönberger on the previous occasion could scarcely believe it to be the same player. Charming delicacy of touch was shown in the piano passages, but at other times he exaggerated to a painful extent, the tone produced being hard and twangy, and the number of false and split notes almost unprecedented at a Monday Popular Concert. The probability is that Herr Schönberger was temporarily indisposed, for his playing in Schumann's Trio was of a very high order, leaving nothing whatever to desire. As an interpreter of Beethoven we therefore suspend judgment upon him until another occasion. Miss Liza Lehmann was extremely acceptable in songs by Brahms and Flotow.

THE second of a series of chamber concerts given by the Surrey Conservatoire of Music took place on Tuesday evening under the direction of Mr. Charles Ould. The programme included Mendelssohn's Quartet in E flat, Op. 12; Grieg's Sonata in A minor, for piano and violoncello; and Raff's Trio in G.

MR. JOHN BOOSEY gave a Ballad Concert at St. James's Hall on Wednesday evening.

A NEW opera, founded on Shakespeare's 'Tempest,' the music composed by Herr Anton

Urspruch, is to be brought out during the present season at the Opera, Frankfort-on-the-Maine.

At Lisbon a new opera, 'Os Dorias,' the libretto founded upon Schiller's 'Fiesco,' and the music by a Portuguese composer, M. Auguste Machado, has been produced with great success.

DRAMA

THE WEEK.

COURT.—'Dandy Dick,' a Farce in Three (?) Acts. By A. W. Pinero.

IN the line of pure farce Mr. Pinero is developing remarkable capacity. It scarcely detracts from the merit of his work that his most successful pieces have a certain measure of resemblance to one another. In one well-remembered play a magistrate had to appear before his own clerk in a garb and state wholly inconsistent with his functions, and had to deal judicially with those who had been the partners in his own over-night's frolics; in 'Dandy Dick' a dean is arrested in his own stable on the charge of hocussing a horse, is conveyed to the common lock-up, taken in manacles to the county gaol, and rescued by a gang of welshers and card-sharpers. The idea once framed, the execution of pieces of this class is fairly easy. Throwing over all notion of possibility and reason, and indulging in the wildest extravagance, Mr. Pinero in 'Dandy Dick' gives full rein to his sense of drollery. His characters are as real as they are extravagant. Granted that such beings might exist, the language and actions assigned them are those exactly to be expected from them. The opening idea—that the two daughters of an eminent ecclesiastic, one of them young enough to be still in short frocks, should, after their father is in bed, set out with no chaperon, in the charge of two young officers, to a fancy ball—is in itself so extravagant that when it is accepted difficulty can scarcely be anticipated from anything that is to follow. When, accordingly, the dean tries to obtain the money to repair a tottering steeple by putting a couple of "ponies" on a horse-race, when his two girls resort to a similar device in order to pay for their ball-dresses, surreptitiously obtained, and when the whole Cathedral Close is pervaded by the slang of the turf, all is accepted implicitly and without difficulty by the spectator. A more cynical piece has rarely been written, but the cynicism does not offend. So rollicking is the fun that there is no time to pause, were there a disposition to do so, and everything is accepted without hesitation. The class of work is not high, but the piece in its way is excellent. One or two of the subordinate characters are wonderfully diverting. The young officer with "no liver to speak of" and a taste for sentimental ballads is comically conceived; and the village Othello in the shape of a country policeman is an admirable creation. No less fortunate is Mr. Pinero in fitting the company for which he writes. Mrs. John Wood is provided with a part in which her admirably bright style is of highest effect; and Mr. Clayton, Mr. Cecil, Miss Laura Linden, Miss Norreys, Mr. Denny, and Mr. Kerr are thoroughly suited. The entire representation is accordingly creditable, and the

piece bids fair to be one of the most popular that have been given at the theatre. Though announced as in three acts, 'Dandy Dick' is practically in four.

'THE PILGRIMAGE TO PARNASSUS.'

Christ's College, Cambridge, January, 1887.

FROM internal evidence I venture to think that Mr. Macray's famous "find" cannot be dated earlier than 1598. It is strange that the editor and his critics have overlooked the connexion of Consiliodorus's speech at the beginning of the 'Pilgrimage' (ll. 50-70) with the remarkable passage in Marlowe's 'Hero and Leander' that speaks of the neglect of learning and the misery of scholars. 'Hero and Leander' was first published in 1598, some five years after the poet's death; of its immediate popularity there can be no doubt (see Bullen's 'Marlowe,' Introduction, p. liii). For the present purpose it is enough to point out that Consiliodorus virtually quotes from 'Hero and Leander' in lines 63, 64, 76:—

*Though I foreknewe that gold runs to the boore
He be a scholler though I live but poore.*

*Let schollers be as thrifite as they maye.
They will be poore ere their last dyinge daye:
Learninge and poertie will ever kisse;
Each carter caries fortune by his side,
But fortune will with schollers nere abide.*

Cp. 'Hero and Leander' (l. 464):—

*And but that Learning, in despite of Fate,
Will mount aloft, and enter heaven-gate,
And to the seat of Jove itself advance,
Hermes had slept in hell in Ignorance.
Yet as a punishment they added this,
That he and Poverty should always kisse,
And to this day is every scholar poor;
Gross gold from them runs headlong to the boor.*

It is clear from the manner in which the writer of the play introduces the italicized lines—l. 63 by "though I foreknewe," while l. 76 stands alone between two rhyming couplets—that he is quoting from the poem lines that had already passed into current quotations. To the Cambridge audience of the 'Pilgrimage' the allusions must have appeared singularly happy. It is unnecessary to point to other passages in the play unmistakably Marlowesque.

I venture, too, to differ from Mr. Macray's opinion that the fresh reading gained from Mr. Halliwell-Phillips's MS. in the prologue to the third play, "Is it not a pretty humor to stand hammering vpon two individuum eagum—2 schollers some *fourre* [other editions read 'whole'] yeare," proves that the first part was acted four years before, i.e., in December, 1597. "Some four yeare" is evidently a loose way of counting four Christmases, and would in reality mean merely three years, i.e., from December, 1598, until December, 1601. In 1597 the play acted at St. John's was in all probability 'Machia-vellus,' a Latin play written by D. Wiburne, a Fellow of the College, of special interest in its connexion with 'The Merchant of Venice.'

In conclusion, the reference to Weaver's 'Epigrams' as a recent publication, "I am verie latelie registered in the roles of fame in an Epigram made by a Cambridge man, one weaver fellow," dates the second play 1599. From the close connexion of the latter with the 'Pilgrimage,' one would naturally infer that not more than twelve months had intervened between their production. The inference is, I think, definitely confirmed by the above-quoted parallels from Marlowe's poem and the play. I feel sure that Mr. Macray, who has placed every student of the Elizabethan drama and Cambridge men in particular under the deepest obligation, must be anxious to obtain all evidence bearing on the date of his rich literary discovery.

ISRAEL GOLLANCZ.

Dramatic Gossip.

THE repertory with which this evening Miss Kate Vaughan begins her season at the Opéra

Comique is extensive, including, in addition to the best known pieces of Sheridan and Goldsmith, such seldom seen works as 'The Wonder,' 'The Beaux' Stratagem,' 'The Way to Keep Him,' 'The Provoked Husband,' and 'All in the Wrong.' Mr. Lionel Brough, Mr. Fernandez, Mr. Forbes Robertson, Mrs. Billington, Miss Julia Gwynne, and Miss Edith Chester are included in the company by which Miss Vaughan will be supported.

'LONG AGO,' a drama in three acts, by the late Conway Edwardes, which has been played in the country, was produced on Tuesday afternoon at the Opéra Comique. It is a story of the separation between two lovers and their ultimate union after the husband whom the lady has somewhat petulantly taken has ill-treated her and been slain. The treatment is conventional. Miss Carrie Hope, who played the heroine, was not strong enough for the part. Mr. A. M. Denison was seen to advantage as a country squire.

An adaptation of Ouida's sketch 'Afternoon,' produced at the Novelty Theatre with the title 'Princess Carlo's Plot,' is not strong enough for the three acts over which it is expanded. The reconciliation of a husband and wife who meet after twenty years' separation, when the lady is unknown to her erratic spouse, is seen from the first to be inevitable, and there is no adequate reason for delaying it. Some of the dialogue is theatrically effective. The principal parts were fairly sustained by Miss Minnie Bell, Miss Louise Moodie, Miss Dolores Drummond, Messrs. Herbert, Lewis, and Brandon Thomas.

'AFTER LONG YEARS,' a new drama in three acts, by Mrs. Herbert Purvis and Mr. Arthur Law, produced on Wednesday afternoon at the Criterion Theatre, bears a resemblance to 'Harvest' for which the authors, while disclaiming indebtedness, and asserting that their piece was written four years ago, do not account. So little chance of prolonged existence has the novelty, an inquiry into its source is without interest. Miss Marie de Grey, Miss Measor, Miss Featherstone, Mr. Grahame, Mr. M. Brodie, and Mr. Yorke Stephens supported the principal characters.

ON Wednesday afternoon Miss Virginia Bateman (Mrs. Compton) appeared at the Strand as Lady Amaranth in 'Wild Oats.' Mr. Compton was Rover.

THE English Comedy Company, under the direction of Mr. H. B. Conway and Mr. W. Farren, will begin at Nottingham on Monday a country tour, which will terminate at Birmingham in time for the appearance of the company at the Strand on May 9th. The representations, which, as has been said, will include 'The Clandestine Marriage,' with Mr. Farren as Lord Ogleby, will also comprise one or two pieces of modern date, such as 'Money' and the 'Lady of Lyons,' and a couple of musical works, 'The Beggars' Opera' and 'The Waterman,' in which Mr. Wilford Morgan will appear.

A LETTER from St. Petersburg in the *Vossische Zeitung* says that Count Leo Tolstoi has turned playwright. He has just finished "a drama for the people" in which the misery and virtue of the poorest class are handled in an extremely realistic manner. He has not fitted it with a title. If the theatrical censorship permits its representation, it will be put on the stage before Easter.

At Bucharest Shakspearean plays are being performed in Roumanian.

TO CORRESPONDENTS.—J. E. G.—F. A.—R. B.—B. L.—S. H. P.—F. W. D.—G. J. H.—F. A. P.—E. W. D. B.—W. G. G.—J. B. O.—P. C.—C. C.—received.

J. C.—We cannot undertake to answer your first question. Mr. C.'s second statement is certainly wrong.

No notice can be taken of anonymous communications.

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